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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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U&lc.

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Computer graphics may be the wave of the future, but that doesn't deter a dynamite designer from Connecticut... a class of irrepressible design students in Edinburgh... or a Californian committed to the continuity of the rubber stamp. Page 34

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All about the music machine with the funny name and the gorgeous chassis. Cover and color feature section designed by our guest designer, Lou Dorfsman. Page 37

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This issue of U&lc was mailed to 165,000 readers: 130,000 in the United States and Canada, and 35,000 abroad. It will be read by approximately 500,000 people.

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Editorial

A NEW WORLD OF TYPOGRAPHIC COMMUNICATIONS

We are on the verge of a new era in typeface usage. Correspondence, memos, documents, reports, material customarily set in typewriter faces will soon be set in such faces as Helvetica, Times, Futura, Goudy, ITC Souvenir, ITC Bookman, ITC Franklin Gothic, or ITC Century.

WHY?

Several ongoing trends are coming together. They are: 1) the new capabilities of daisy wheel and matrix impact printers, laser electrographic, ink jet and other non-impact printers that free office automation equipment from the 100 year old limitations of typewriter designed typefaces; 2) an increasing awareness in the office of graphic arts typefaces; 3) a need for improved cost and communication effectiveness.

Thoughts

"WHERE THE PRESS IS FREE AND EVERY MAN ABLE TO READ, ALL IS SAFE."

THOMAS JEFFERSON

ILLUSTRATIONS BY WALLY NEIBART

ITC QUORU

WHERE TYPEFACES FIT IN

Typefaces (as opposed to typewriter faces) often make possible the accommodation of almost twice as much copy in a given space. The resultant savings in paper, printing, plates, filing space and distribution costs can be considerable.

COMMUNICATION EFFECTIVENESS

Furthermore, in addition to saving money, typefaces attract readership, improve readability and offer alternate ways to add emphasis—with italics, changes in point sizes, use of bold faces, and choices of contrasting typefaces, etc. These typographic design options are in addition to the limited choices of only underscoring or capitalizing available on typewriters.

FOR CORPORATE DESIGN

For companies with a carefully developed corporate design program in which typography plays a key role, the typefaces selected for the corporate type styles and advertising programs can also be used in correspondence, memoranda, internal documents and reports.

TYPEFACES AND OFFICES

Many major manufacturers of office printers are planning to introduce typefaces on their printers in the near future. One, Xerox Corporation, recently became an ITC Subscriber and is now licensed to offer ITC typefaces on some of its electronic printers. In Xerox's words, "The ITC agreement... marks a major commitment by Xerox to ensure typographic excellence for all our electronic printing products."

THE OFFICE OF TODAY

This is a major breakthrough into the office automation market. Typographic arts quality, not typewriter quality, is what the future portends for the "office of the future" which is already being called the "office of today." We are truly witnessing the dawn of a new era in communications... the office is entering the world of typographic communications.

A TYPOGRAPHIC EVOLUTION

While one cannot put a ruler on these trends and truly measure their effects, it would appear their first impact will be for manufacturers to introduce typefaces which will produce work that was not typeset before. At first, the limited range of type families, of typefaces within a family and of type sizes, and often the lower than graphic arts resolution of most of the new printers, is likely to slow the development of this typographic communication revolution. But as the level of output quality increases and costs of equipment decrease, typography, with all its communications advantages, will pervade the office as it now does in advertising, publishing and commercial printing.

"IF LANGUAGE IS INCORRECT, THEN WHAT IS SAID IS NOT MEANT. IF WHAT IS SAID IS NOT MEANT, THEN WHAT OUGHT TO BE DONE REMAINS UNDONE."

CONFUCIUS

ITC SERIF GOTHIC®

"AS GOOD ALMOST KILL A MAN AS KILL A GOOD BOOK."

JOHN MILTON

ITC TIFFANY

"THERE IS DANGER IN READING BAD BOOKS, BUT ALSO GREATER DANGER IN NOT READING GOOD ONES."

JOHN COURTNEY MURRAY

FRIZ QUADRATA

playing cards *they're not just for playing*

Lawrence & Cohen—Illuminated Cards

Rarest American Advertising Deck

1918—End of W.W.I, Doughboy

For most of us, a deck of cards is a deck of cards – a commonplace, unremarkable item. But when you stop to contemplate the idea of playing cards, it becomes something of a phenomenon of our civilization. Rich, poor . . . old, young . . . wizard, yokel – everybody has some experience with cards in the course of a lifetime. Even a little 3-yr-old we know, when asked if she could count to ten, replied, "Of course!" and proceeded to demonstrate: "One, two, three, four, five, six, seven, eight, nine, ten, jack, queen, king!" And that's just one instance of how thoroughly cards have permeated our culture.

For most of us, also, playing "cards" translates into a game – Bridge, Canasta, Poker, Pinochle, Blackjack, Casino, Hearts, Rummy (in an infinite variety of versions), Solitaire, and so on. We've seen cards used for conjuring, fortunetelling and parlor tricks.

But for some people, the name of the game is collecting.

The series of cards spread out on the next few pages are from the collection of Mr. Leonard Schneir of New York City. His collection is devoted to American cards of the 19th and 20th centuries. Other private collectors have their specialties. But the history, esthetics and cultural ramifications of playing cards have made them collectors' items for art museums, historical societies and major libraries throughout the world. There is much to learn about costumes, politics, social mores, religious attitudes and moral persuasions of an era by examining their playing cards, as scholars and collectors have been doing.

It would be unforgivable to launch into a discourse on playing cards without digging back into their origin. But nailing down facts turns into an exercise in futility and frustration. All the reference material is replete with phrases like, "it could be," "supposedly," "it is believed," etc., etc. So in the same spirit, we offer this brief synopsis of historical data: Playing cards may have been invented in China, about 1120 A.D., for the amusement of a reigning potentate and his concubines . . . or thousands of years earlier in India . . . or in Egypt . . . or among Arabic tribes.

As for their introduction into Europe,

Paris Exposition—Sold at Fair

1898—End of Spanish-American War, Admiral Dewey

1897—Medieval—N.Y. Consolidated Card Co.

1896—Circus Card

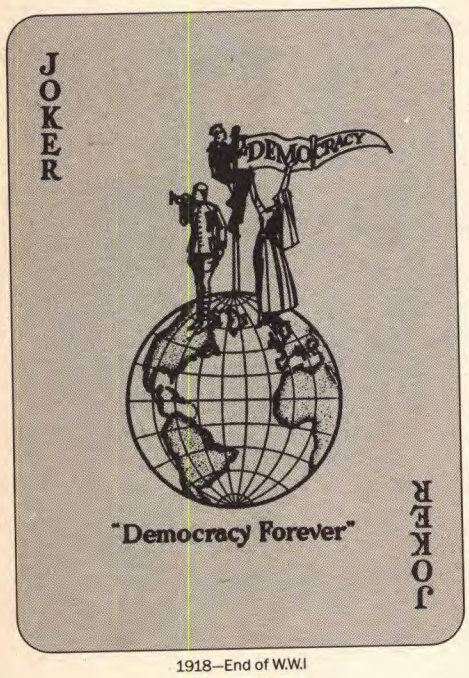
1879—Transformation Deck, Tiffany

Souvenir Card—(Face Card) J. Sullivan Series

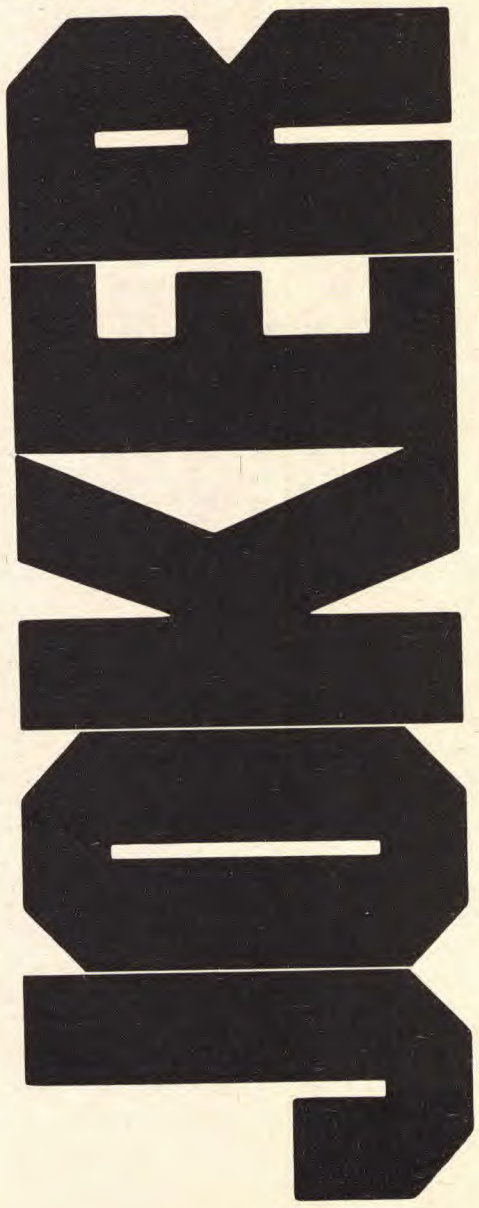
1896—Transformation Deck, Hustling Joe

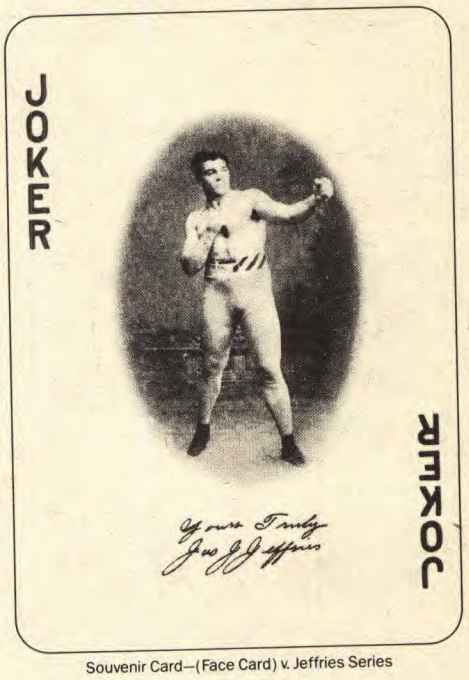
there is again a series of multiple choices. They may have been brought back by the Crusaders (inveterate gamblers) returning from the East...or by fortunetelling gypsies from India...by Moors crossing into Spain from Africa...or by all of the above. It is known for sure that cards were introduced to the New World by Spanish sailors and soldiers in the course of their explorations and conquests.

It is also known for certain that by the 14th century playing cards was such a widespread activity throughout Europe, government and religious authorities were up in arms about it. Edicts and proclamations were issued condemning the practice.

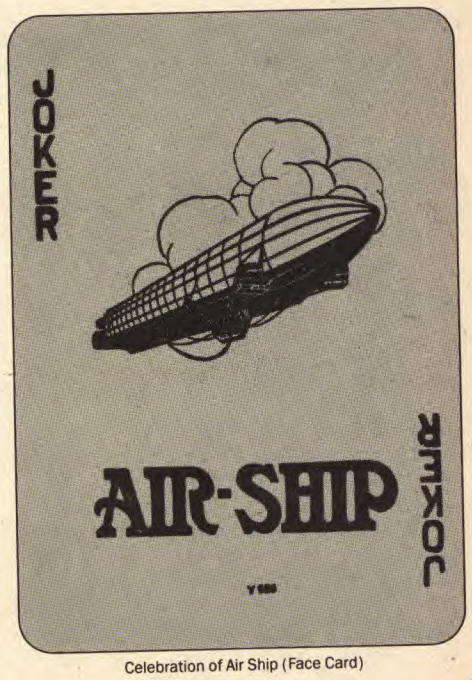


1918—End of W.W.I





Souvenir Card—(Face Card) v. Jeffries Series



Celebration of Air Ship (Face Card)

NEED A JAY?

1862—Union Playing Cards, Queen of Eagles

In France, at the close of the century, the provost of Paris decreed that working people could not play at tennis, bowls, dice, cards or nine-pins on working days. In Bologna, Italy, St. Bernardino delivered sermons labeling cards the invention of the devil.

Nevertheless, the fun and games continued. By the 15th century, card-making was a well developed craft, employing painters, etchers, woodblock cutters, engravers and printers throughout Europe. In 17th century England, the traffic in playing cards was so heavy, a ban was placed on imports from the continent to protect home industry. It was a money-maker for the government, too, when Parliament levied a tax on each pack sold – a quaint custom that persists to this day.

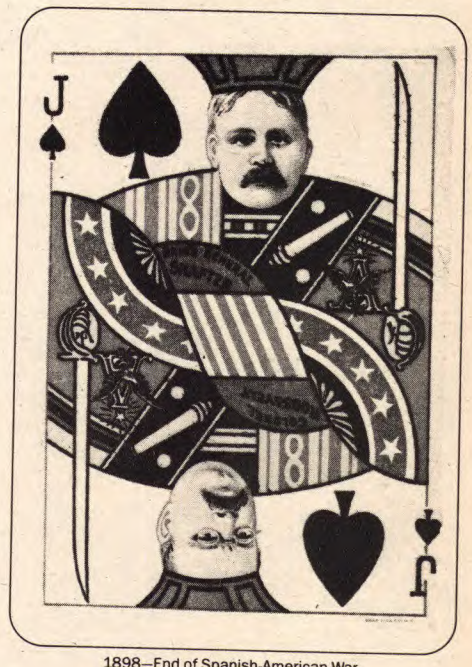
The changing designs and esthetics of playing cards through the centuries is endlessly fascinating. The earliest Chinese packs were long and narrow, with markings like the money of the period. Early decks from India were round, with as many as ten suits, each one representing one of the incarnations of the Hindu god, Vishnu. In Europe, cards designed exclusively for the pleasure of royalty were sumptuous affairs – each card hand painted and often illuminated with gold or silver. But when they were

1896—Circus Card

Paris Exposition—Sold at Fair

1896—Circus Card

1918—Democracy

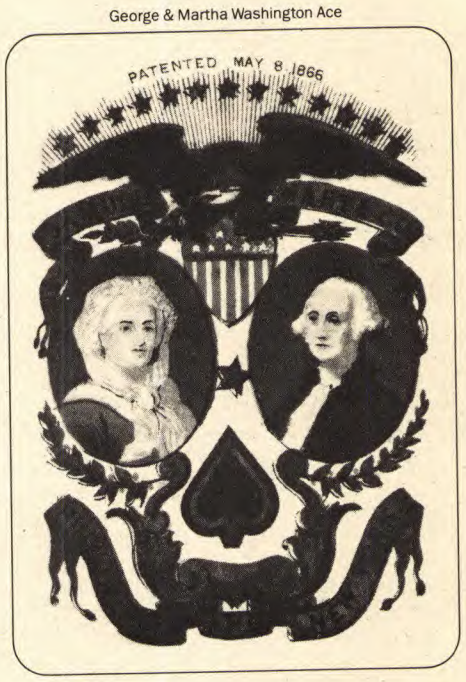


1898—End of Spanish-American War, Colonel Teddy Roosevelt

Rarest Advertising Deck

1897—Medieval—NY Consolidated Card Co.

George & Martha Washington Ace



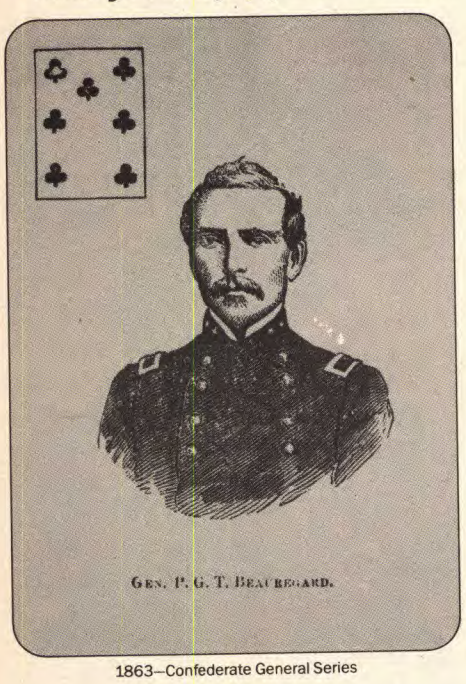
Shirley Temple (Back)

adapted for the mass market, designs were printed by the sheet, from woodblocks, and colors were applied with stencils.

The imagery on cards related to the games people played. Early on, the games derived from chess and the cards had war-inspired motifs. Later, they reflected the society of the medieval courts, with Kings, Queens, Vassals and Jesters.

Although a variety of symbols have been used as suits – acorns, bells, cups, spears, etc. – the suits we use today derive directly from the 15th century French "pips" as they are called: Coeurs (Hearts) symbolized the Church; Carreaux (Diamonds) represented the arrowheads of vassals; Trèfles (Clubs) for the peasants of the domain, and Piques (Spades) stood for the Knight's lance.

It was in the 17th century in France that the elaborate Tarot cards were first intro-



1863—Confederate General Series

1863—Confederate General Series

1862—Union Playing Cards, King of Stars

1862—Union Playing Cards, Ace of Eagles

Anheuser Busch—Ace

Transformation Deck

1910—Nat'l Women's Suffrage Publishing Co. (Face Card)

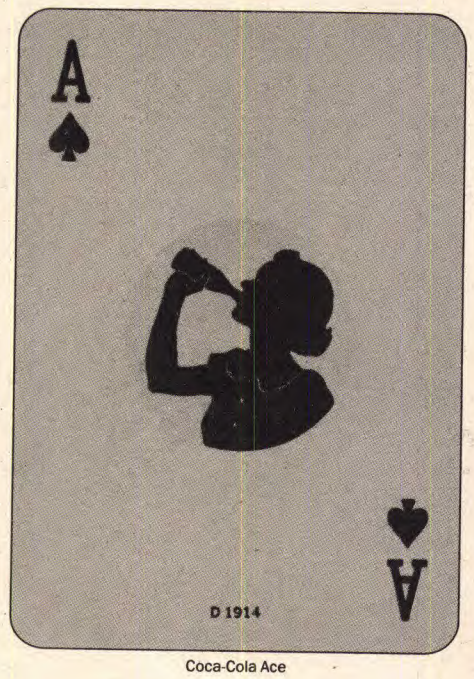
duced, with numbers, suits and a code of emblems for fortunetelling as well as gaming.

Church and government protests notwithstanding, playing cards was big business. Observing the lure of "chance" and the delights implicit in the cards themselves, astute business people and clergymen turned the demon cards into socially acceptable devices. They devised teaching games with cards. Spelling, geography, history, mythology, poetry, music, even morality lessons were printed on cards for study and contemplation.

Another curiosity (which ended in the 19th century) was the proliferation of cards with blank backs. The empty space was often put to use as a calling card, invitation, pass slip, credit note or memo pad. The most unusual use on record goes back to the time of the French occupation of Canada. When the commanding general ran out of gold to pay his troops, he marked the backs of playing cards with an assigned monetary value, and they were used as legal tender. For the most part, though, backs of cards have been heavily designed or imprinted with strong color to prevent them from being either accidentally or deliberately "marked."

With the variety of peripheral uses for playing cards already established, it required no great stretch of the imagination to see their potential as an advertising medium. Mr. Schneir's collection includes a number of advertising cards, as well as other categories and themes. Some are memorabilia from Worlds Fairs and Expositions. Others celebrate heroes of history, sports and the entertainment world. There are patriotic decks with symbols of Americana and military heroes for picture cards. Perhaps his most unique acquisitions are his "transformation" cards in which the pips (suit

1897—Medieval—NY Consolidated Card Co.



Coca-Cola Ace

Elaborately Designed Ace

1863—Confederate Generals

1896—Transformation Deck, Hustling Joe

1910—Nat'l Women's Suffrage Publishing Co.

A complete and authoritative work
A History of Playing Cards by Catherine Perry Hargrave
is available in a durable paperback edition from
Dover Publications, Inc.,
180 Varick Street, New York, NY 10014.

Shirley Temple (Face Card)

markings) are integrated into a doodle or illustration. He even owns a number of transparent cards which must be held up to the light to see the image. For obvious reasons, they are not included here.

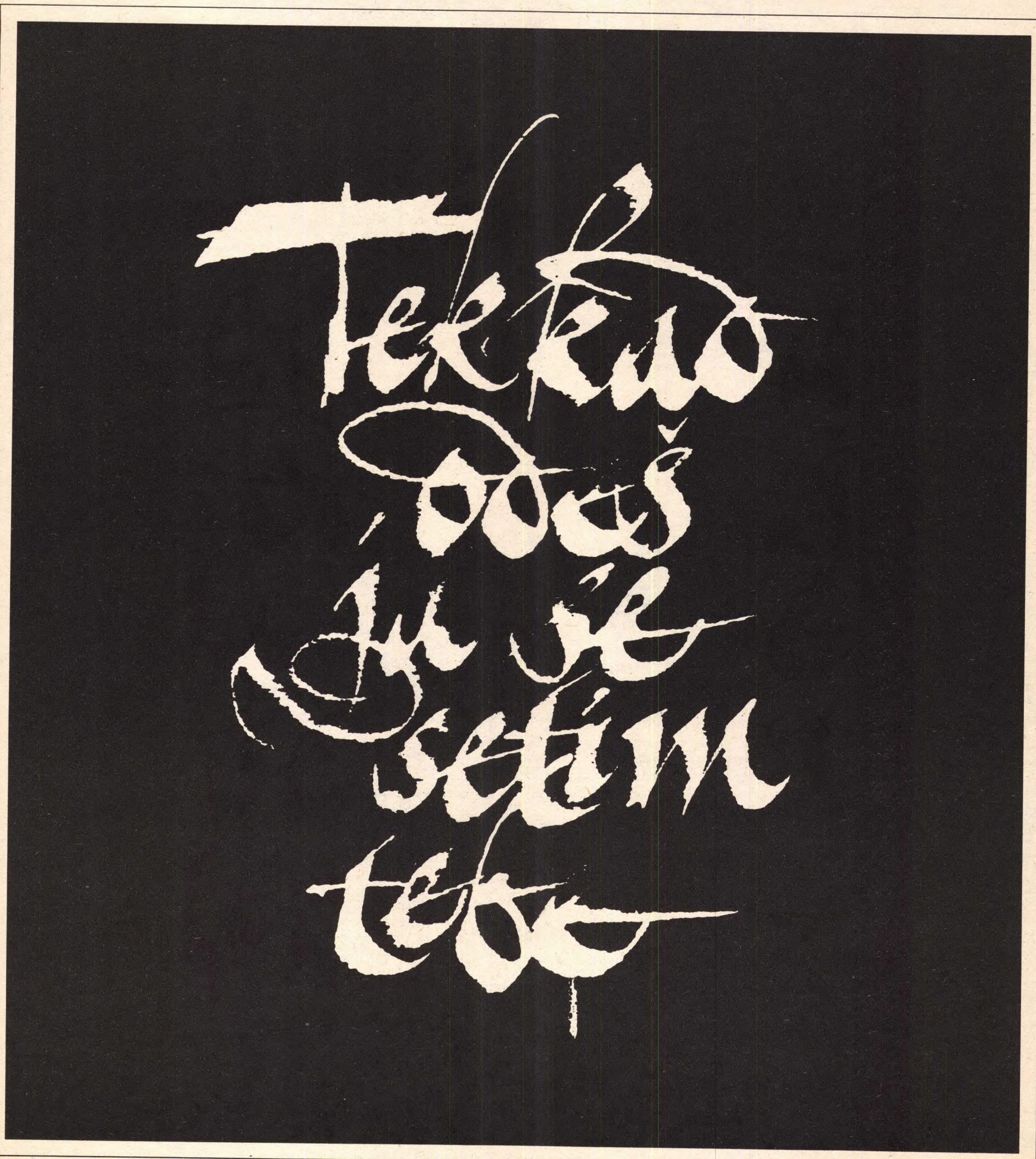
Mr. Schneir is a serious and dedicated collector of American playing cards and gambling memorabilia. He is extremely well informed and he wishes it to be known that he welcomes requests for estimates, appraisals and historic information. Also, readers interested in buying, selling or trading those items may write to him at 184 Sixth Avenue, New York, N.Y. 10013.

1897—Transformation Deck

1815—Early Court Card From Jaz-Ford, 1st U.S. Playing Card Mfgr.

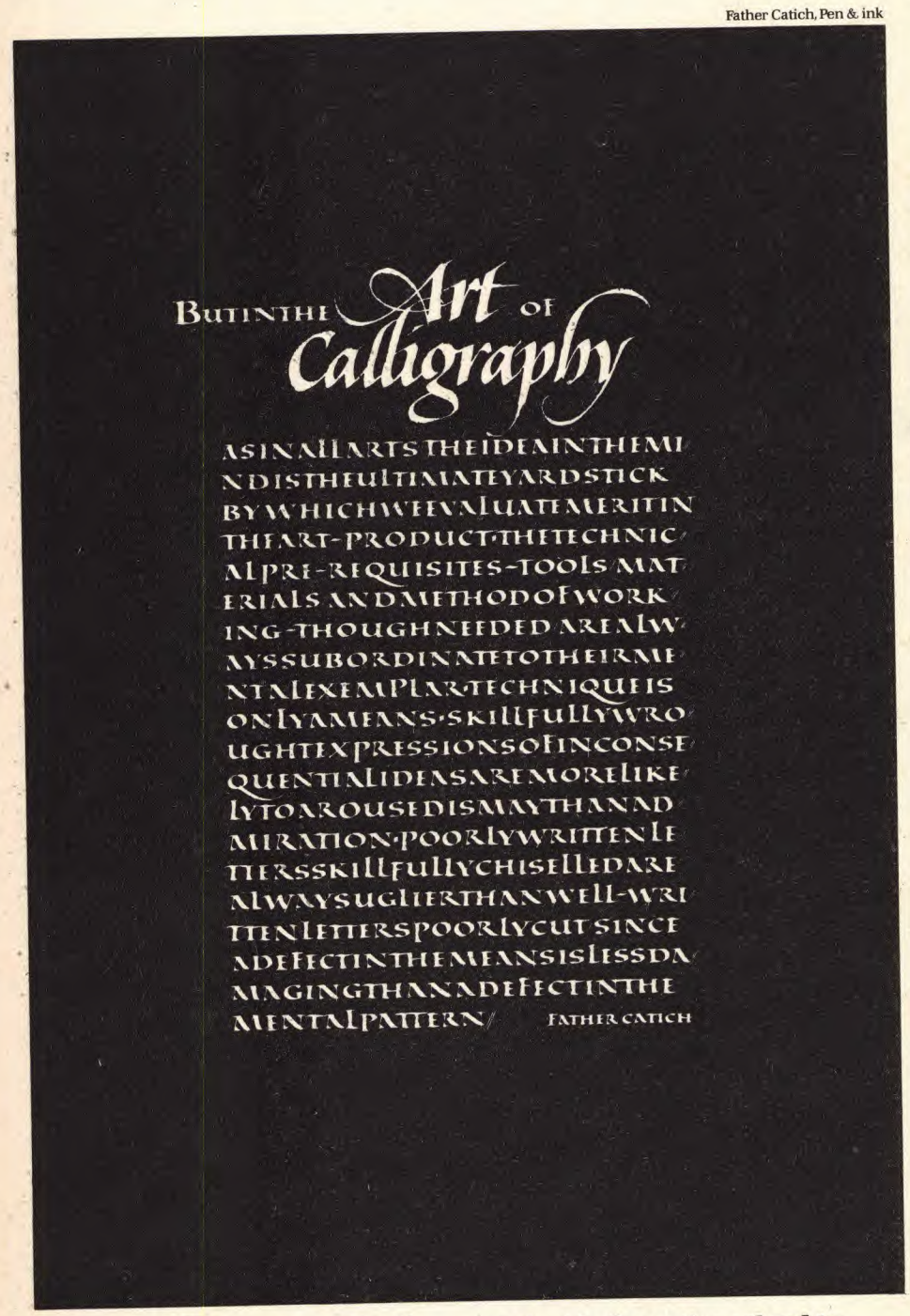
THIS ARTICLE WAS SET IN ITC ZAPF CHANCERY™, ITC MACHINE BOLD™, AND ITC FRANKLIN GOTHIC™

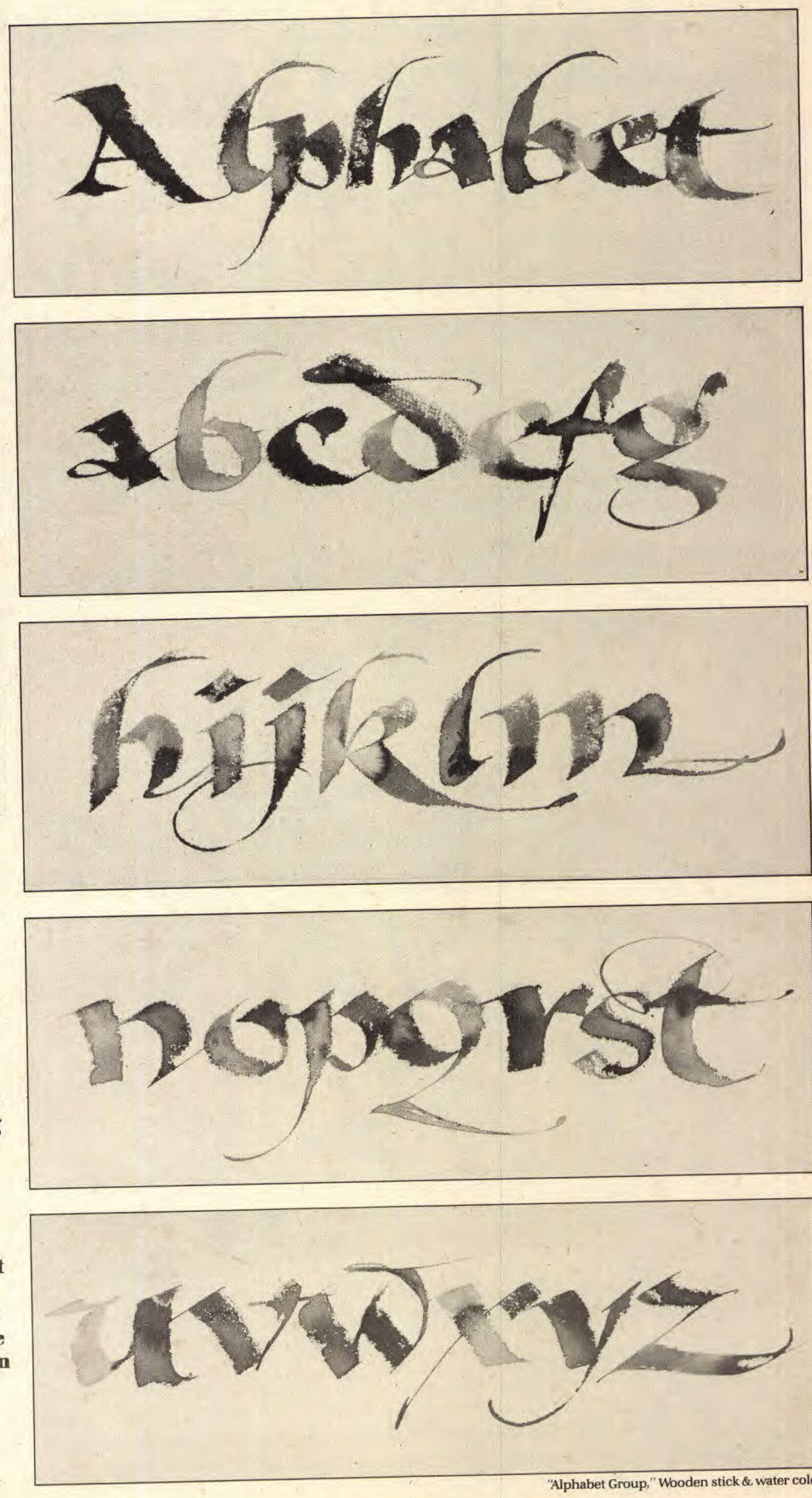
JOVICA VELJOVIĆ: CALLIGRAPHY FROM THE HEAD, THE HAND AND THE HEART



From the series of postcards "Sentimentalnosti" – text by Dusan Radovic

Father Catich, Pen & ink





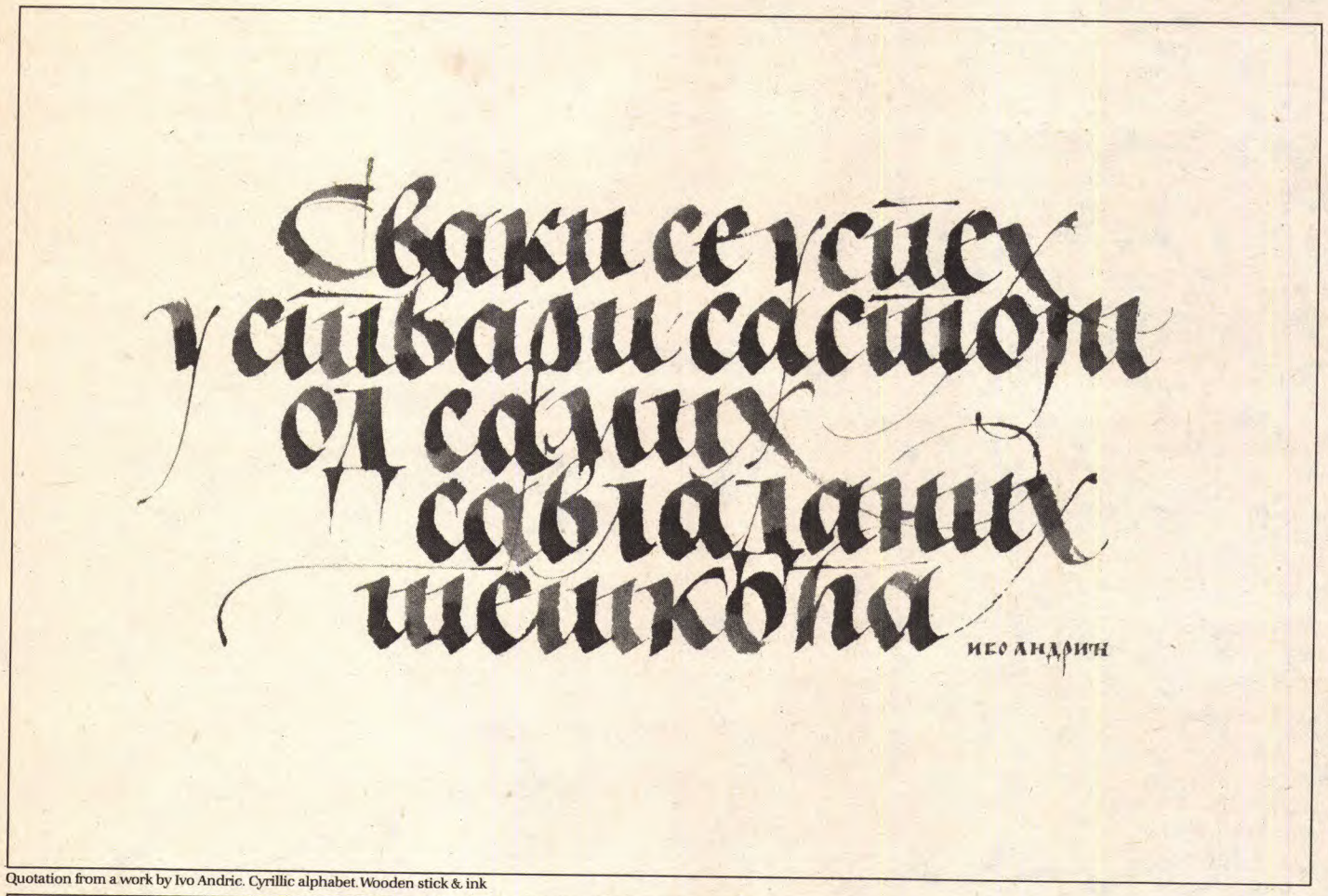
"Alphabet Group," Wooden stick & water color

With a name like Jovica Veljović which ripples off the tongue like a phrase of poetry, how could you not have a predisposition for words? The very sight of such a name, with its rhythmic repetition of letter forms, might easily spark a love for lettering and calligraphy. Perhaps those are romantic notions. Veljović himself is quite specific about the experiences that led him to choose lettering as his life's work.

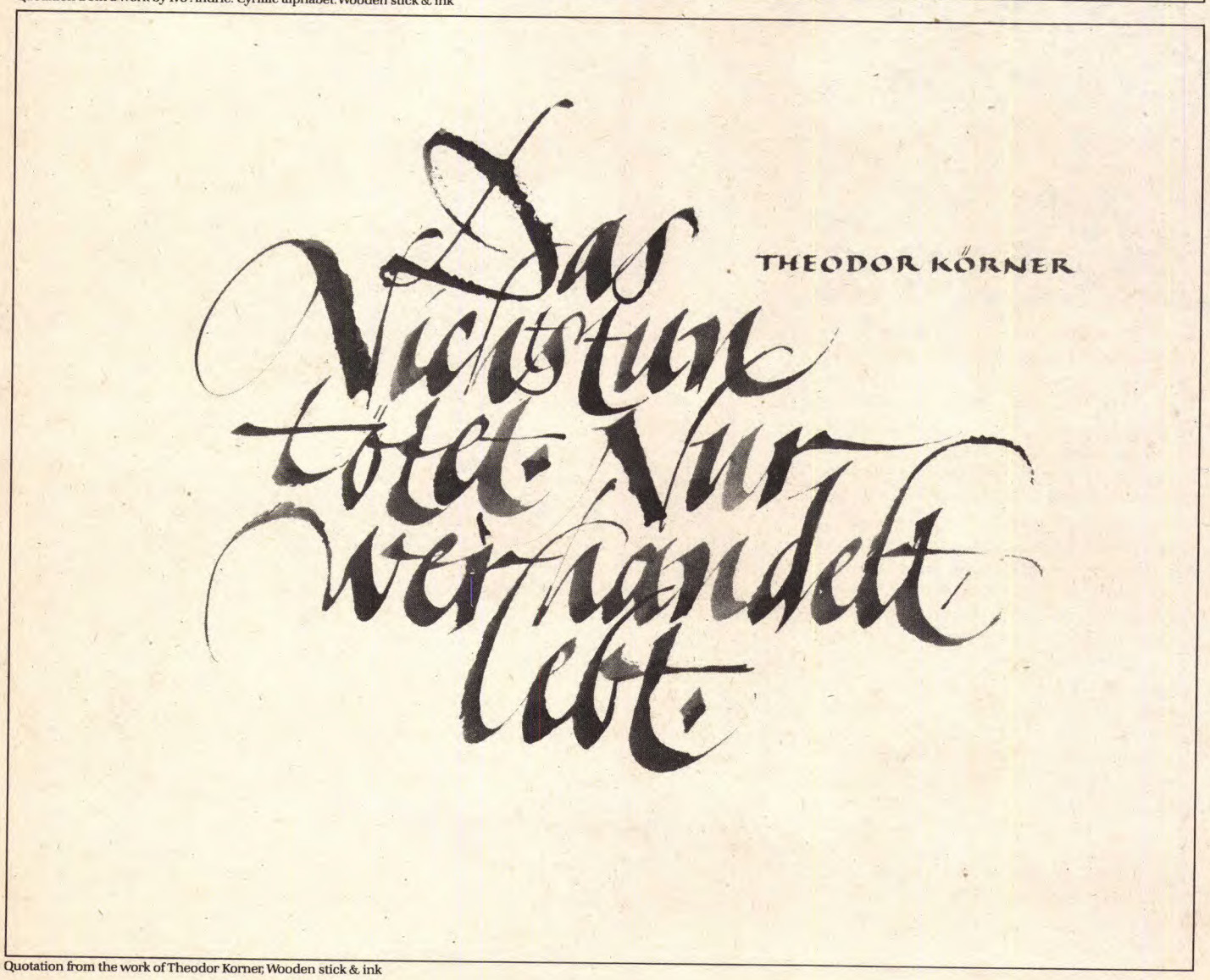
He was first seduced by an encounter with Hermann Zapf's book, *About Alphabets*. It was the first lettering book he had ever laid eyes on, and it unveiled for him the beauty of letter forms in calligraphy and typography. He was further encouraged by his professor, Stjepan Fileki, who taught a lettering course at the Academy of Applied Arts in Belgrade. As early as his second year in the Academy, Veljović knew for sure that lettering and calligraphy would be his choice of major. This early decision was all the more singular because he was the only student in the entire school to choose that area of concentration. It created some problems regarding a curriculum, which turned out to be a blessing.

Since there were no prescribed courses of study for such a major, Professor Fileki wisely encouraged him to develop his own program — to explore media and materials in whatever direction he felt drawn. Veljović also gives credit to Professor Božidar Džmerković, a drawing and painting teacher, who helped him understand how scale, space and other elements of painting apply to lettering and calligraphy as well.

In the course of his independent study, Veljović found that, in spite of the availability of fine steel pens and a multitude of up-to-the-minute writing tools, he preferred a wooden lettering implement above all. He liked the warmth of wood — the responsiveness — better than the rigid, cold, sharp metal tools. He found that though wood was resil-



Quotation from a work by Ivo Andric. Cyrillic alphabet. Wooden stick & ink



Quotation from the work of Theodor Korner, Wooden stick & ink

ient, it was firm enough to permit the finest hairsbreadth edge. He also discovered the joy of using color in his work, and how to dilute ink with quantities of water to create variations in tone. This variety of tone, texture and incidental transparencies give life to his letter forms and to an entire page.

"Calligraphy for me," writes Veljović, "is a serious play of heart. The sharpness, softness or other quality of letters depends upon the meaning of the text and the mood I am in. Concentration and peace are essential to my work."

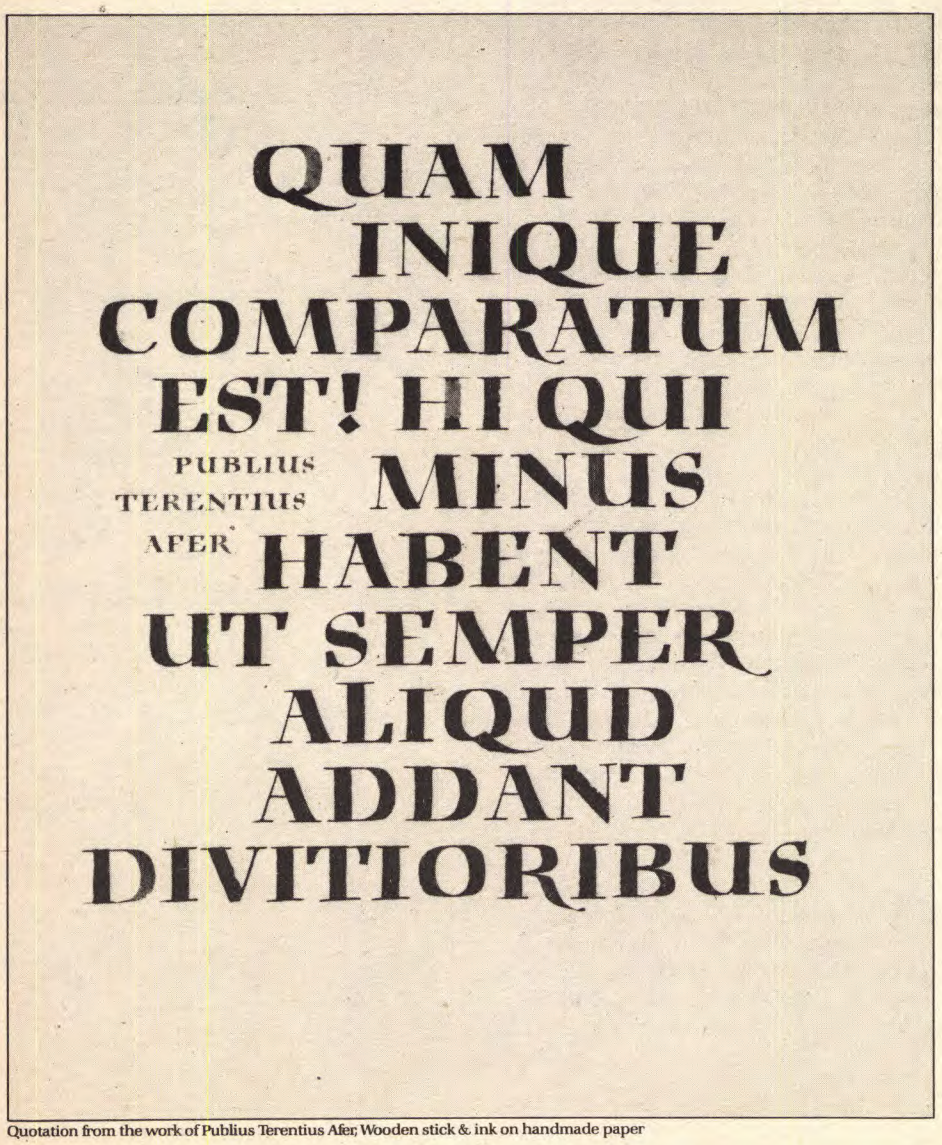
Though his work rings with authority, Jovica Veljović is refreshingly humble; he hands out bouquets to all his mentors. Aside from his teachers at the Academy and Hermann Zapf, he is unabashedly devoted to Mr. Henri Friedlaender of Israel for the influence he has had on his career. Veljović describes their relationship, and how it came to be: In December 1976, while still a student at the Academy, he created a hand-lettered greeting card and sent it to a few addresses on the A.TYP.I list. Mr. Friedlaender, one of the recipients, responded with a note of thanks, a few words of commendation and a few words of criticism. Veljović, elated over the critique, has continued to correspond with Friedlaender and eagerly awaits his letters with their comments and suggestions, which he feels have tremendously influenced his work. "Friedlaender is the one most responsible that my head, hand and heart are in accordance (sic) when I hold my pen."

Although Veljović is a fairly recent graduate of the Academy (1979), he already has a number of professional credits to his name. He participated and received a special award in the October Salon in Belgrade, 1979. He was represented at the Victoria and Albert Museum in "A Survey of Western Calligraphy from the Roman Period to 1980." And in the same year participated in "International Calligraphy Today" at the ITC Center in New York. His work has also been published in a collection called *Modern Scribes and Lettering Artists*, published by Studio Vista, London.

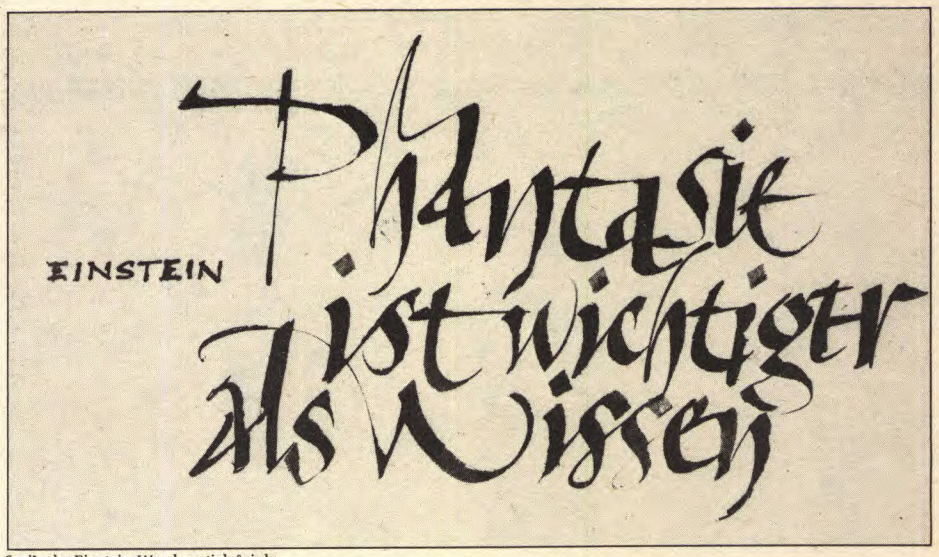
It isn't a long reach from calligraphy to type design. After his recent visit to the ITC Center and meetings with Aaron Burns and designers Benguiat, DiSpigna and Lubalin, Veljović was noticeably impressed with the demands and problems of type design, as well as the esthetic latitude. We would not be at all surprised if, in the near future, we receive an alphabet designed by him. Off the top of our heads, we already have a name for it—Veljović Ultra Fine.

—Marion Muller

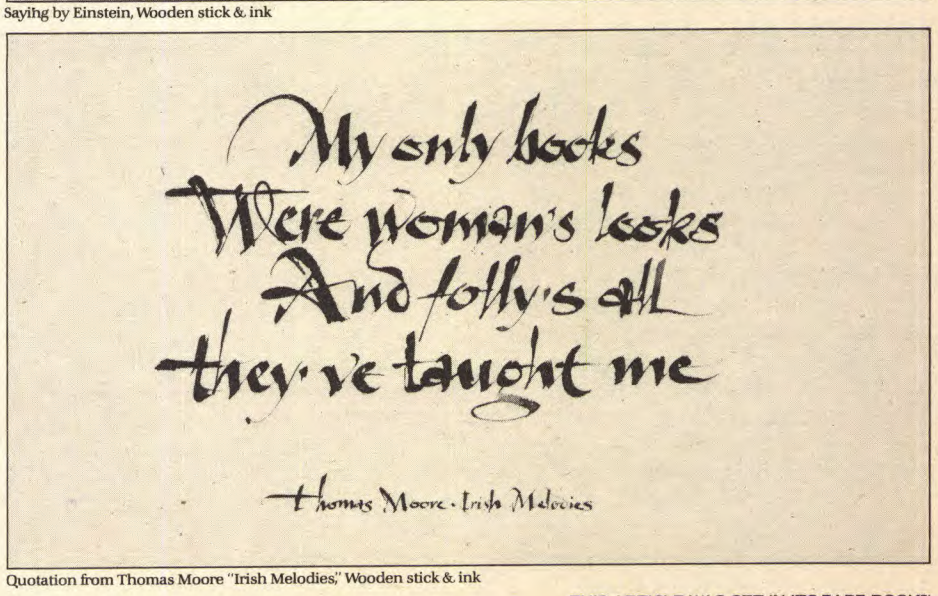
Greeting card, Etching



Quotation from the work of Publius Terentius Afer, Wooden stick & ink on handmade paper



Sayihg by Einstein, Wooden stick & ink



Quotation from Thomas Moore "Irish Melodies," Wooden stick & ink

THIS ARTICLE WAS SET IN ITC ZAPF BOOK™

On the surface, the late nineteenth century was a profitable time for the German monarchy. Bismarck unified the principalities under one banner, so, by the close of the century the wings of the Imperial eagle spanned the entire land, with its claws firmly implanted in resource producing colonies. Contentment and joy were felt throughout the court, with august princes, barons and dukes aglow in pomp—stylishly dressed in greatcoats with spiked, tassled and plumed helmets, strutting their stuff like cocks of the walk. The Kaiser's power was rooted in the burgeoning technological apparatus which provided both monetary and military rewards; by an emerging bourgoisie loyal to the throne; and, by a pride of sons, which insured a continuous, healthy blood line. However, "Deutschland" was not entirely "über alles." Dissension was brewing within the haunts of the "avant-garde." In Munich and Berlin cafes and ateliers the inhabitants were avidly watching the progress and discussing the merits of the European democracies. Artists with social and political affinities, fearing the speed with which capitalism and the industrial revolution were supplanting liberal ideals, nurtured the seeds of spiritual rebellion, a principle that later grew into violent conflict.

Young painters, printmakers and writers, and cartoonists rebelling against the entrenched, conservative academicians, were the vanguard of the "counter-culture." They realized the need for both artistic experimentation and political reform and were zealous in their dissent. However, their means for expression—small literary, satiric and graphic pamphlets, including manifestos for a new society—were amateurish. Although existing humor magazines, such as Fliegende Blätter and Kladderadatsch, afforded cartoonists popular outlets for a modicum of their frustrations, they were basically apolitical (even Bismarck, who was the most caricatured world leader of his day, was rarely ridiculed in the German press) and restricted by the artistic conventions. Sanctioned by the Kaiser, they were designed to provide diversion and entertainment rather than anti-establishment vitriol. These publications veered toward the status quo, merely giving comic side glances to those already self-caricatured members of German society. At this time there existed a clear need for revolutionary rallying points. On April 4, 1896, an exciting, radical new journal, Simplicissimus, premiered to fill the satiric vacuum.

No other German weekly was as witty, as acerbic or as ultimately influential as this newly born "Illustrierte Wochenschrift." No other collective of German cartoonists was as energetic or clever in its response to the corruption of the ruling class; or as virtuoso in combining new graphic styles and polemical content into the cartoon format. Der Simpl, as it was colloquially known, was the spiritual progeny of "La Caricature," and became the progenitor of modern caricature and cartoon.

Simplicissimus was orginally conceived as a literary magazine by its publisher, Albert Langen, whose formidable imprimatur was affixed to reissues of Dostoyevsky, and original works by Thomas Mann, Frank Wedekind, Felix Tucholsky and others. After seeing copies of "Gil Blas" the famed Steinlen illustrated Parisian satiric journal, Langen was convinced that a similar tabloid employing the best graphic humorists and commentators in Germany could generate the kind of controversy and public opinion needed to light the fires of protest. Like its French model—which was named after a popular, fictional anti-hero—Der Simpl was named for, Simplicus Simplissimus, (authored by Grimmelhausen in the seventeenth century), a wily court jester who traveled throughout Germany from castle to castle during the Thirty Years War. He savagely lampooned the very audiences for whom he performed, and at the same time attempted to teach them moral lessons by focusing on the futility of the interminable war. Langen hoped to maintain a similar persona, one that he viewed as devilish (in fact one of Simplicissimus' two graphic mascots was a bright-red devil). On the cover of the first issue, dedicated "To Our Enemies," Josef Engl depicted Stupidity, Misanthropy, Pride and Hypocrisy, and inside other artists clearly defined the members of society under attack. Der Simpl became a forum for anti-clerical, anti-Junker, anti-monarchist, and anti-decadence sentiments, while preferring pro-worker, pro-"volk," (the peasant class seen as the backbone of the nation, displaced by industrialization) and pro-socialist passions. It was forcefully argumentative and acutely critical, and cast to the wind those warnings issued it from government functionaries. The journal was a departure from classical newspaper design—with its prolific use of flat color and its (later) rejection of German gothic for a modern sans-serif typeface. Its distinctive Jugendstil drawing approach was based on the French art nouveau stylings; however, in the hands of Der Simpl's staffers this decorative manner was afforded firm bite—an effective tool for political expression through comic exaggeration. Early elements of expressionism were apparent in the distinctive woodcuts produced for the magazine—no doubt inspiring members of the various Secessionist movements, Die Brücke, and other expressionist schools. Der Simpl was definitely rooted in the tradition of German graphic art to the extent that its penchant for the physical grotesquery and classical symbolism was once practiced by Dürer and other Northern printmakers centuries earlier.

Simplicissimus hoped to appeal to both the intellectuals and the masses through pictures—seemingly a common denominator of communication for both groups. Inevitably, it was a middle-class journal, more apt to be found in bohemian flats and on the coffee tables of the bourgeoisie than in the houses of the revered "volk." Although it became a thorn in the side of the monarchy (enough so that it was banned at times and often censored) Der Simpl never really achieved the revolutionary aims to which it aspired.

Langen established an editorial board comprised of artists and writers, including his own authors (Mann, Tucholsky, Hermann Hesse, Rainer Maria Rilke and Ludwig Thoma). This group decided policy, themes and often contributed texts in the form of captions, titles or essays. The artists were obviously the mainstay of the operation and quickly developed distinct visual personalities and specialties of interest. Among the most notable, Rudolf Wilke was a master sketcher and produced delightful drawings highlighting the comic side of peasant life. He created the vagabond-philosopher who represented a simpler alter-ego to the scabrous persona of the magazine. Like Heinrich Zille (famed children's book illustrator, who also contributed drawings to Der Simpl), Wilke acutely targeted social types—with pen and brush he could hilariously pinpoint the affectations of the upper crust as well as the sincerity of the provincial naifs. Thomas Theodor Heine, who later became co-editor, was the philosophical "captain" of the Simplicissimus team. He created the two trademarks—the devil and the angry bulldog with severed chain (representing the strife and resistance of the "people"). Heine's drawings were stark and realistic. Content—usually harshly critical of a specific German foible—was of most importance, and so his drawings were often very stiff (in comparison to the others), taking a backseat to his passions. Bruno Paul was the most strident of the group. He successfully married an art nouveau line and a unique expressionist style in woodcuts that were at the same time visually appealing, conceptually provocative and powerfully biting. His presence on the magazine (before leaving to become a professor, architect and interior designer of renown)

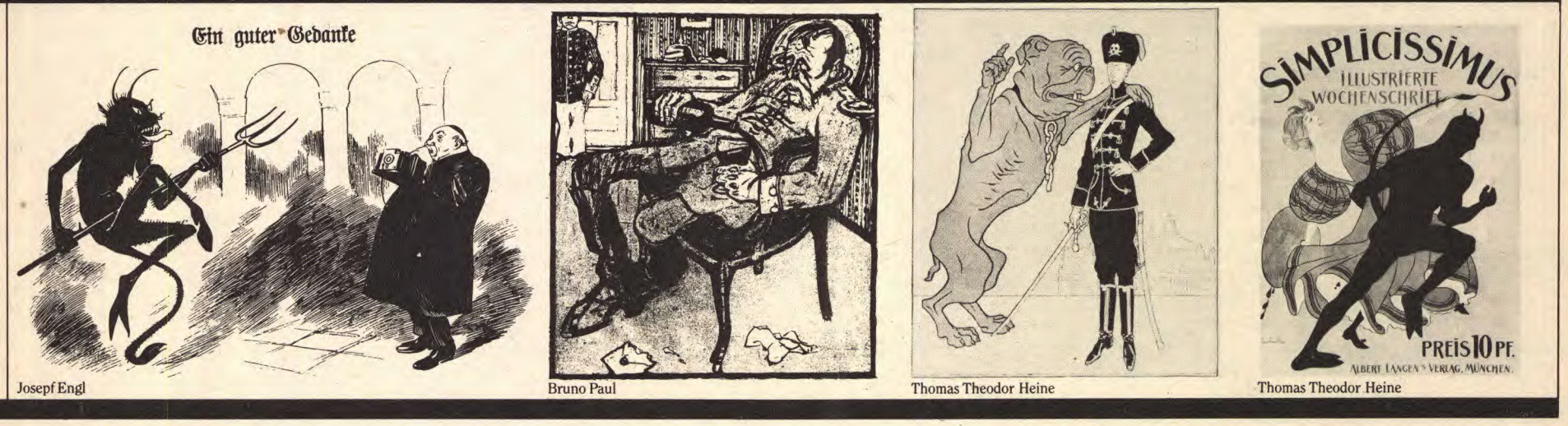
Olaf Gulbransson

Wilhelm Schulz

Thomas Theodor Heine

Caricature of Isadora Duncan by Olaf Gulbransson

Cover illustration for first issue of Simplicissimus by Josepf Engl



Josepf Engl

Bruno Paul

Thomas Theodor Heine

Thomas Theodor Heine

By Steven Heller

SIMPLICISSIMUS

added immeasurably to the first ten years—the most significant and "heroic" period. Olaf Gulbransson, who remained with Der Simpl during the best and worst of times, was the single most influential modern caricaturist in Europe. His magnificent facial and anatomical distortions, employed in the service of politics, took to task the famous and infamous clerics, military leaders and politicians alike, as well as notable personalities in the arts. He mastered the economical line and was able to both flatter or render a subject defenseless with a simple pen stroke. He was certainly an influence on Al Hirshfeld, Edward Auerbach-Levy, and Alfred Freuh in the United States and countless other stylistic imitators in France, Spain, Italy and Scandinavia. With Eduard Thony, Der Simpl's most virtuoso realist, publisher Langen achieved his wish to have those being satirized read the paper. Although a versatile cartoonist, Thony primarily created drawings of the military, Junker and cadet classes. Although his graphic reportage of the Prusssian-type was often savage, he had the ability to infuse a quiet respect and affection for these people in his work, which appealed to many within that very class. In fact, they bought Der Simpl to see their "friends" (rather than themselves) being ridiculed. Karl Arnold was a later, yet significant, addition to Simplicissimus. He brought with him a deco styling. His drawings were harsh social critiques in the manner of George Grosz (while not as insightful), that focused on the cabarets, fashions and political trends—among them the struggle between the newly organized Nazis and the Communist parties of the twenties. Other artists who came and went represented diverse artistic and thematic approaches. Some well known practitioners such as Jules Pascin and Ernst Barlach, moved on to the finer arts. Others who had already or were about to achieve prominence in the graphic arts included Alfred Kubin, Heinrich Kley, Käthe Kollwitz (who maintained, albeit briefly, Der Simpl's humanist tradition), George Grosz, and Jeanne Mammen. Other cartoonists, ultimately of less consequence, continued a relationship with the magazine for decades, including Erich Schilling, Wilhelm Schulz, and Karl Rossing.

Heinrich Kley

Der Simpl had many reverent followers. Among them was Leo Tolstoi who described the heyday of the journal this way: "For the historian of the 22nd and 23rd centuries who describes the 19th century, Simplicissimus will be the most valuable source enabling him to become familiar not only with the state of our present-day society, but allow them to test the credibility of all other sources." For us, today, the magazine offers an invaluable critical look at most of the periods during which it published, especially its first decade. It triumphed for the first ten years with no equal; a time when the magazine's leaders were jailed and issues were banned. It stood steadfast in championing the volk spirit—the weak against the mighty—whether in terms of human relations or relations with the state. Artistically, it opened the doors for the more radical twentieth century avant garde (including Dada and Expressionism). Unfortunately, by the end of 1903, three of its ardent supporters were gone; Wilke died—in only his early thirties, Paul took a professorship which could not be compromised by cartooning (although he did work under a pseudonym for a short time), and the publisher, Langen, also passed away. By 1909 champagne advertisements were being accepted and it was apparent that the magazine no longer expressed the rage of the downtrodden.

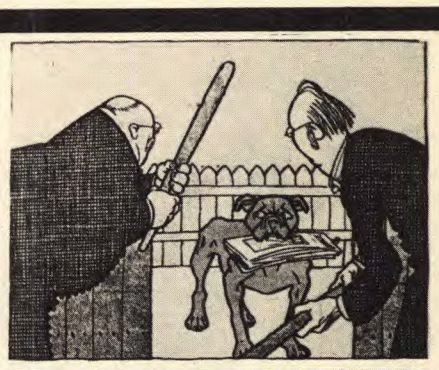
As is true with all vigorous movements, the new becomes old and the fresh becomes tired. Simplicissimus was not immune to this transition. During the six year period before World War I, Der Simpl became more a humor magazine (harping on trivialities of society) than an outlet for insightful satire. During the war, it became a propaganda machine for the government, with Thony using his drafting talents to romanticize the common soldier, and Heine creating scathing anti-Allied cartoons. With the end of the war came revolution and a democratic government was established in Weimar. This period encompassed major cultural changes in which the Bauhaus developed and the Malik Verlag (the socialist press run by Grosz and montagist John Heartfeld) enjoyed literary and political influence. How-

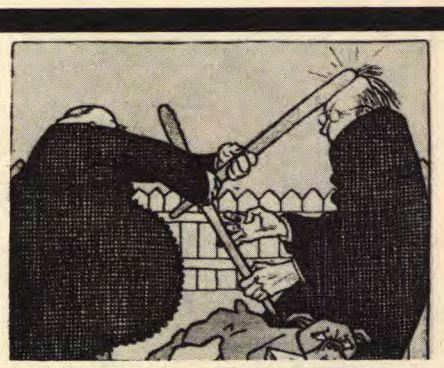
Bruno Paul

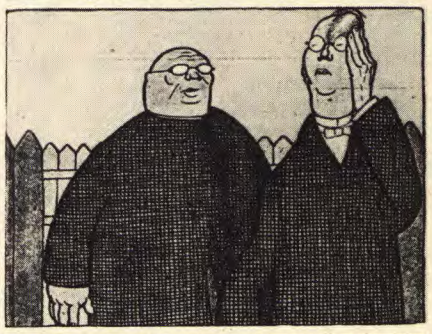
Olaf Gulbransson

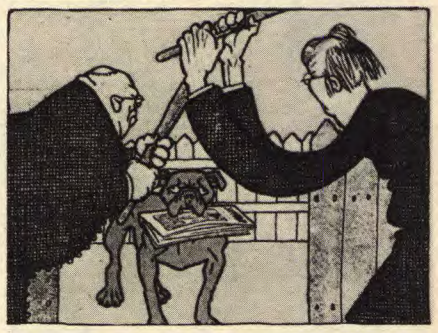
Bruno Paul

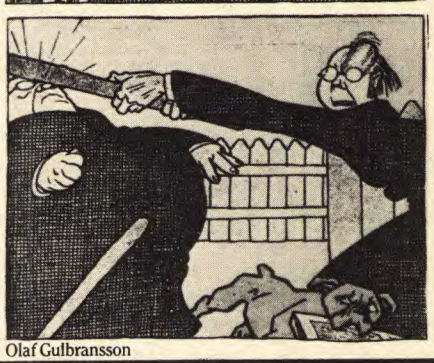
Heinrich Kley

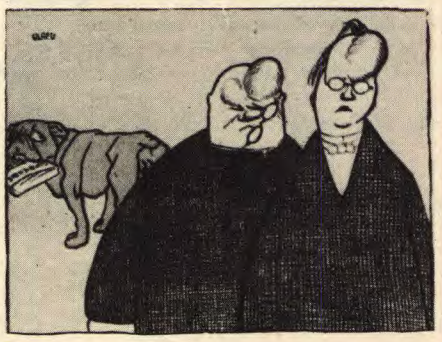












Olaf Gulbransson

Simplicissimus Mascot by Thomas Theodor Heine

ever, the dream of many Simplicissimus artists turned into a nightmare as the ravages of war, the hardships of an Allies-orchestrated peace, and the violent factionalism fostered by the right and left wings affected all segments of society. Der Simpl was in a position, once again, to employ the cartoon to make sense out of chaos—highlight the absurdity and the danger of these postwar conflicts.

Der Simpl tried to maintain a critical presence, yet failed because it could not pinpoint the right targets in a meaningful way. During the early twenties the artists attacked the emerging fascism in Italy, comparing Mussolini to Hitler and his brown shirts. They attacked the church and its hunger for power amidst political turmoil. But as the Weimarian experiment was crumbling, Simplicissimus' artists and editors failed to do anything more than mirror the crisis; they simply preferred to focus their humor on more accessible social phenomena.

When the Nazis came to power, Hitler and Goebbels realized the nostalgic attachment Germans had for the Simplicissimus name. The journal was maintained as an arm of the propaganda ministry and employed some of the better talents whose one-time radical—even socialist—pursuits were supplanted by a survivalist, or perhaps more charitably, a nationalist attitude. Unfortunately, Gulbransson remained, as did Thony. Heine, the only Jewish member of the group, was forced to flee, and later died, a broken man, in Norway. An offshoot of the magazine, entitled Simplicus, was founded by German exiles in Prague and published anti-Nazi drawings for a year. Throughout the war, Simplicissimus continued to publish on a weekly schedule and finally folded in 1944. During the early fifties it was revived for a short time, without any of its early vigor.

Simplicissimus remains a monument in the history of satiric art—if only for its triumphant years. Like the other major journals of graphic commentary, Puck, Punch and L'Assiette au Beurre, discussed previously in this series, it is an important signpost in the history of a bygone age and an important piece of the cartoon legacy.

Bruno Paul

THIS ARTICLE WAS SET IN ITC CLEARFACE® AND ITC QUORUM®

HIDDEN FACE

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D R A I L L A G Z A P F C H A N C E R Y K O O B F P A Z
L U Z A P F D I N G B A T S C A K E E C A F R A E L C S
N T T S O U V M O L S U A V A K O R I N N A N T G A R B
D O A M A I T A L I A N S H T A O T I Y T N R N A T L E
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E L R O A P C A S L O N H E A D L I N E R N I B N Y L C
H M F G B E N G U I A T G O T H I C C E N E C O B E V S
C U P T I G H T M R E T I R W E P Y T N A C I R E M A L
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A WORD SEARCH BY
JULIET TRAVISON

ILLUSTRATIONS BY
LIONEL KALISH

How to play: The names of all the ITC typefaces appearing on the adjacent list and ITC's initials appear in this word search puzzle. Find and circle each typeface name. The names appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be needed for another typeface name! Here is a sample to start you off. (Prefixes LSC, L&C in parentheses do not appear in the puzzle.)

ANSWERS ON PAGE 79.

UN JEU DE MOTS, PAR
JULIET TRAVISON

ILLUSTRATIONS DE
LIONEL KALISH

Règle du jeu: ce puzzle est composé de tous les noms de caractères ITC qui figurent dans la liste ci-contre, ainsi que des initiales ITC. Ils sont disposés verticalement, horizontalement, diagonalement et même inversément. Ne barrez aucune lettre—vous pourriez en avoir besoin pour un autre nom de caractère! Voici un exemple, pour vous mettre sur la bonne voie. (Les préfixes LSC, L+C, qui sont entre parenthèses, n'apparaissent pas dans le puzzle.)

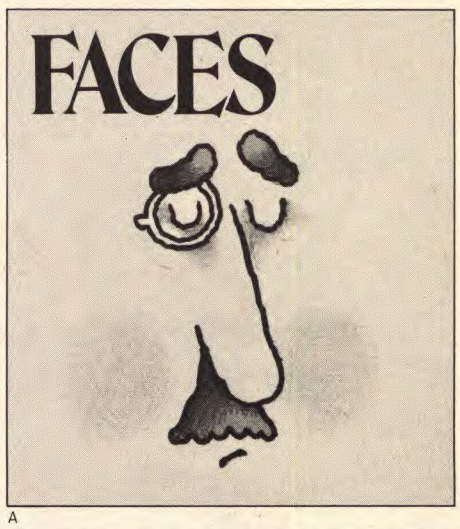
EIN WORTSUCHRÄTSEL VON
JULIET TRAVISON

ILLUSTRATIONEN VON
LIONEL KALISH

So löst man dieses Rätsel: Die Namen aller ITC-Schriften in der daneben abgedruckten Liste sowie auch die Initialen von ITC sind in dem Wortsuchrätsel enthalten. Man muss sie finden und sodann die Schriftennamen umkreisen. Diese Namen können vertikal, horizontal, diagonal oder sogar rückwärts auftauchen. Man darf keine Buchstaben ausstreichen, könnten sie doch für einen anderen Schriftnamen gebraucht werden. Das Beispiel zeigt, wie man die Lösung des Rätsels beginnt. (Die Vorsilben LSC, L&C in Klammern treten im Rätsel nicht auf.)

ITC

AKI LINES
AMERICAN TYPEWRITER
AVANT GARDE GOTHIC
BAUHAUS
BARCELONA
BENGUIAT
BENGUIAT GOTHIC
BERNASE ROMAN
BOLT BOLD
(LSC) BOOK
BOOKMAN
BUSORAMA
(LSC) CASLON
CASLON HEADLINE
CENTURY
CHELTENHAM
CLEARFACE
DIDI
ERAS
FAT FACE
FENICE
FIRENZE
FRANKLIN GOTHIC
FRIZ QUADRATA
GALLIARD
GARAMOND WITH
CONDENSED
GORILLA
GRIZZLY
GROUCH
HONDA
ISBELL
ITALIA
ITC
KABEL
KORINNA
(LSC) CONDENSED
LUBALIN GRAPH
MACHINE
(LSC) MANHATTAN
MILANO
NEON
NEWTEXT
NOVARESE
PIONEER
QUORUM
RONDA
SERIF GOTHIC
SOUVENIR
(L&C) STYMIE HAIRLINE
TIFFANY
TOM'S ROMAN
UPTIGHT
ZAPF BOOK
ZAPF CHANCERY
ZAPF DINGBATS
ZAPF INTERNATIONAL



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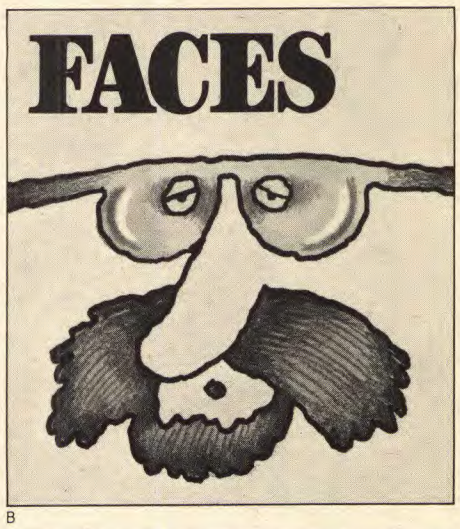

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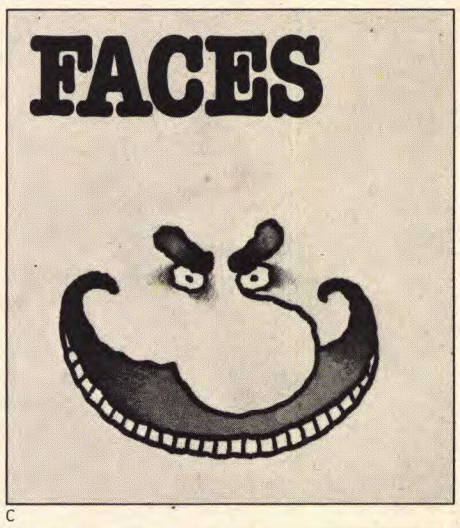

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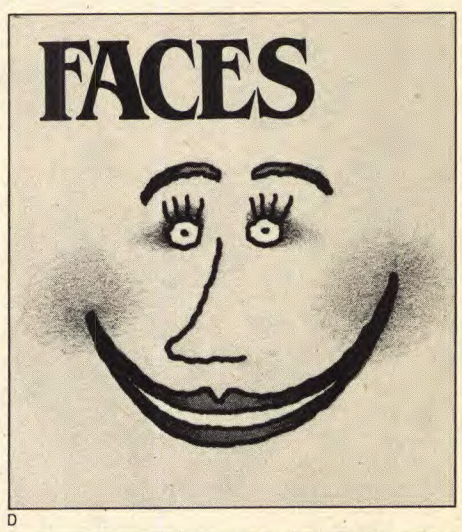

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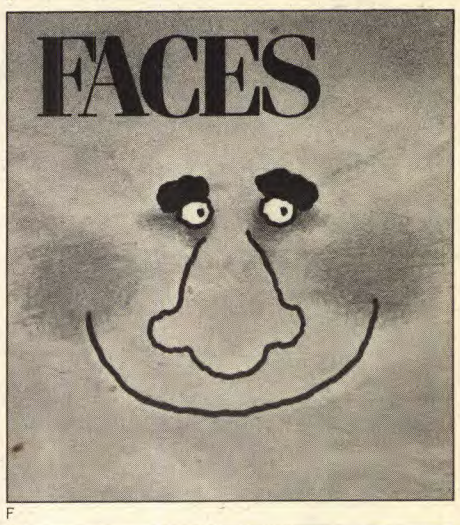

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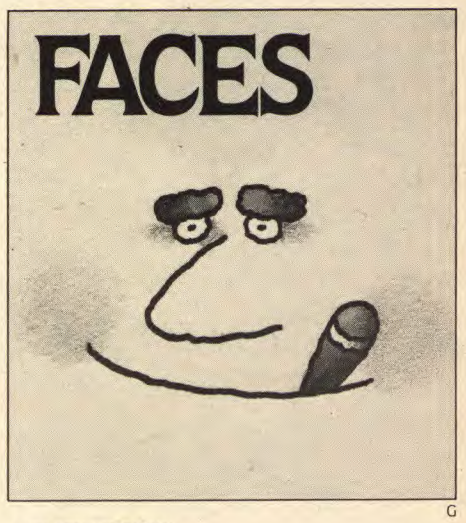

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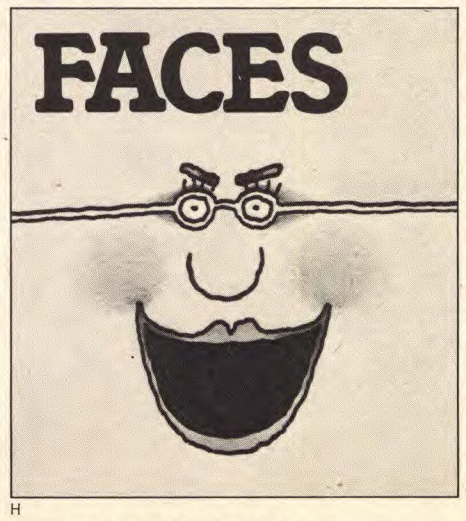

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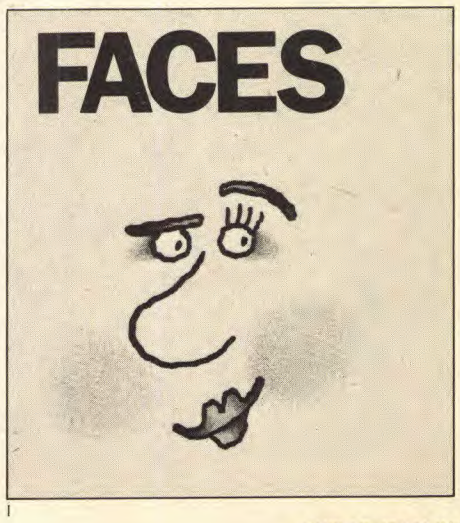


I

A ITC BERNASE ROMAN
B ITC CENTURY ULTRA CONDENSED
C ITC AMERICAN TYPEWRITER BOLD CONDENSED
D ITC BENGUIAT BOLD CONDENSED
E ITC AVANT GARDE GOTHIC BOLD CONDENSED
F ITC FENICE BOLD
G ITC QUORUM BOLD
H ITALIA BOLD
I ITC FRANKLIN GOTHIC MEDIUM

ILLUSTRATIONS BY LIONEL KALISH

THIS ARTICLE WAS SET IN ITC QUORUM® AND ITC BENGUIAT® CONDENSED

THE WORLD OF VALI MYERS

What are we to make of Vali Myers? People who have come upon her unexpectedly have screamed at the sight. Even those of us enured to funky, flaky, punk-rock freaks with pink-green hair and phosphorescent fingernails, have stopped dead in our tracks, confronted with this apparition. Her burnt-orange hair blazes like a flame about her head. Her kohl-blackened eyes are punctuated by little star tattoos on her cheekbones. And a spidery embroidery pattern is also tattooed about her lips and chin. She dresses in flowing capes, with amulets and pendants dripping like vestigial organs from her neck, ears and limbs.

Vali Myers first came to our attention through a book of her work, *Vali Myers Drawings, 1949-79,* published by Open House of London, in 1980. Even a casual browse through the pages puts you on notice that a singular mentality is at work here. The Foreword, written by Ed van der Elsker, and the Introduction by George Plimpton—two men who know her well—bear that out. The details of her life are as surreal as her art.

She was born in 1930, in Australia, and raised there in quite a normal household with two sisters and a brother. Her mother was a violinist; her father, a marine officer. She attended a bushschool in the outback where, we are told, she neglected her lessons, but filled her exercise book with doodles, drawings, and a profusion of private visions. She studied dance, and at 19 was actually the lead dancer with the Melbourne Modern Ballet Company. But her restless spirit propelled her to Paris in 1949, and it was there that her life was turned around.

"In the first year of her Paris experience, she started to draw. She has not stopped drawing since. Hallelujah! Out of this bloody Australian Kangaroo ugly duckling grew a beautiful swan. . . ." wrote Ed van der Elsken, the Dutch photographer who was her dear friend, confidant and author of a book about her, *Love on the Left Bank*. He describes her as a "sweet, funny, crazy, poetic weirdo." Being young, with a voracious appétite for life—and in the relaxed climate of the Bohemian society of St. Germain-des-Prés—Vali experienced everything it had to offer: heavy talk, heavy art, heavy love, heavy drugs. She hit bottom in an adventure with opium and in a confrontation with the French authorities who expelled her and invalidated her passport. The white knight who came to her rescue was Rudi Rappold, a handsome young Austrian architect, who helped her get her passport and her life in order. She gave up her Bohemian wanderings, married him and settled down in a small, spare cabin in an inaccessible valley near Positano in southern Italy. In this hideaway, she and Rudi live, along with another young man who wandered in one day from out of the mountains, plus a menagerie of goats, pigs, dogs, cats, birds, sheep, mice. Creatures great and small take refuge in her house and heart. When an animal friend dies, she may bury it temporarily, but eventually retrieves the bones, because she finds them beautiful and wants her "friends" close by. She has tattooed the names of her departed dogs on her feet to immortalize them. There

is no need to continue to recite the eccentric details of her life. Her drawings—a few of which we have reprinted here, speak volumes.

What are we to make of her art? It goes without saying that Vali Myers' work is not everyone's idea of high art. But there can be no question about its integrity. It is the work of an original, unfettered mind, with an indomitable spirit, indefatigable physical prowess and consummate skill. She works with a fine English pen nib set into a goosefeather.

She uses Chinese ink, water color and gold leaf on fine hand made paper. And she pores over these drawings through all hours of the night, holed up in her tiny cabin like a nocturnal animal in its burrow. She draws with infinite care and patience, and has been known to spend hours on a half-inch section. She may stay with a single drawing for two years or more, so it is understandable why she is reluctant to part with her work.

Her drawings are mostly about people—the people of myths, poems, legends and folklore; people she observes casually and people she admires deeply. On close inspection, it's clear enough, the drawings are really all about Vali Myers, the flaming red-haired, sensual, half-woman, half-animal creature she's become. Her perseveration to replicate herself...her inexhaustible store of design motifs...her energy ...do not stop with the drawing. Each picture is accompanied by an explanatory legend in a calligraphy that matches her images in intensity and quirkiness.

It's probably best to leave it to the psychologists and graphologists to explain the wellsprings of her visions. But one thing must be clear to everyone. Her work is a far cry from the detached, impersonal, untouched-by-human-hands-or-the-human-condition look of much contemporary art. She reaches down deep into herself...she is violently expressive...she is inseparable from her work. It remains for us to wonder whether she has created her art in her own image...or conjured up her image out of her art.

M.M.

"Vali Myers" was published by Open House. The book costs $40 in US currency, and is available from Open House, Box 3635, Charlottesville, VA 22903. All orders from outside the USA should go to: Open House, 43 St. Ann's Crescent, London SW18 2NG. UK rate is £15.00 plus £1.50 for posting within the UK, plus £5.00 for surface post overseas.

THE WORLD OF VALI MYERS

THIS ARTICLE WAS SET IN ITC FENICE™

Andrew Maruel

Truman Capote

BRAMHALL STRIKES AGAIN!

We have an unfortunate tendency to think of portraiture as high art—serious, sober and with a long respectable history—while caricature, which makes us smile a lot, is passed off as a lightweight art form. Not fair, friends. The art of caricature also has a long, respectable history. The word itself, adopted from the French, refers to the art of pictorial ridicule of any subject, and it derives from the Italian *caricatura,* which pertains to portraiture in particular. Its history goes back to the ancients. In an anecdote reported by Pliny, two Greek sculptors, by way of poking fun at a very ugly poet, Hipponax by name, exhibited his portrait for public ridicule. In retaliation, he wrote a satirical poem that was so devastating, the two sculptors hanged themselves in despair. (So said Pliny.)

Well, we do not expect that any of the characters depicted in William Bramhall's Literary Calendar for 1982 will take the rope to him or themselves. For one thing, most of them are dead. For another, he has already survived one literary calendar, a musical engagement calendar and has lived to carry on with this latest contribution.

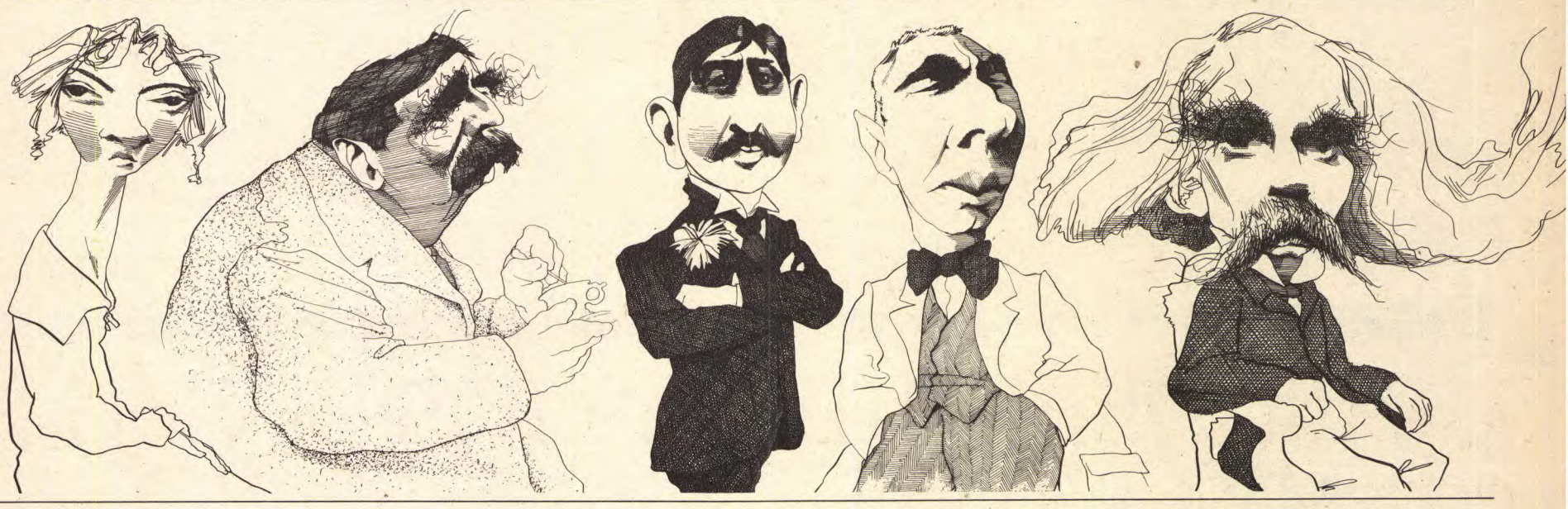
Lewis Carroll

Edgar Allen Poe

Arthur Conan Doyle

Somerset Maugham

Ernest Hemingway



Emily Brontë H. G. Wells Marcel Proust William Carlos Williams Nathaniel Hawthorne

This is William Bramhall's third appearance in the pages of U&lc, but he hasn't worn out his welcome. His work is so eminently satisfying, we feel others in the graphic world should enjoy sharing it with us. For one thing, caricature as Bramhall practices it, goes far beyond portrait painting. He doesn't just capture a likeness, he relays the essence of the character and his work. He also gets it down in a few persuasive, economical strokes, which is exactly what good caricature is all about.

Considering his keen perceptions and nimble pen, it is even more amazing to know that Bramhall has no formal art background. For his art education, he shopped around, choosing teachers who suited his purpose. In the past he studied with Sigmund Abiles. Currently, he is taking a course with Dick Odin at California State University, Long Beach. Bramhall also admires (and we assume has been influenced by) Alan Cober, Brad Holland and Albrecht Dürer, to name a few.

At the moment, Mr. Bramhall is involved in a new project, a book called *Bad Examples*, to be published by Potter. "It is the history of the American misfit," he explained, "and I am doing my own research, writing and illustration." He emphasized the word "illustration" explaining that the work would be less like caricature and more like the etchings of Dürer. We have such great respect for Bramhall's incisive wit and potentially wicked pen, we hope to see *Bad Examples* from the outside, looking in.

MARION MULLER

Alexandre Dumas

Johann Wolfgang Von Goethe François Rabelais Jack London Mark Twain

THIS ARTICLE WAS SET IN ITC CENTURY™ AND ITC GORILLA™

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ITC Galliard Bold

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WHAT'S NEW FROM ITC

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ITC Galliard Ultra

ITC GALLIARD™

ITC Galliard™ Roman, Bold, Black and Ultra roman weights with corresponding italics are new typefaces from ITC. There are also small caps for the Roman and Bold roman faces. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity:

ITC™ LICENSED

These new typefaces will be available to the public on or after January 15, 1982, depending on each manufacturer's release schedule.

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ITC Galliard Italic

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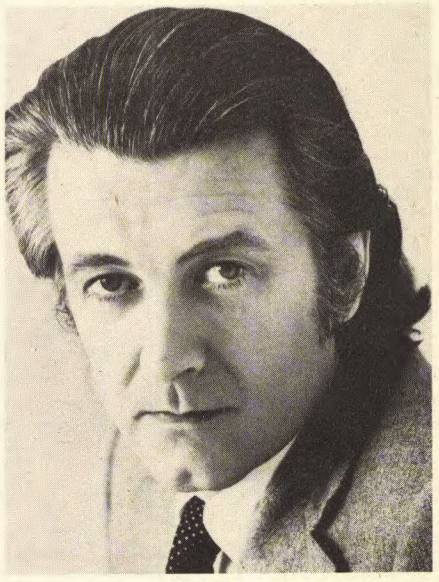
ITC Galliard Bold Italic

MATTHEW CARTER/DESIGNER



This beautiful contemporary adaptation of Robert Granjon's dynamic 16th century design was drawn by Matthew Carter. Carter used a computer to add weights to complete the 20th century family. ITC Galliard was introduced by Mergenthaler Linotype Company in 1978 and now, through a licensing agreement, ITC is making this typeface family available to all ITC Subscribers.

Designer Carter has captured the vitality of the original design in a contemporary large lowercase x-height, with neat-letterfit redrawing. The roman as well as the italic letters are distinctive and beautiful and very readable in text settings.

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ITC Galliard Black Italic

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ITC Galliard Ultra Italic

ITC GALLIARD™

ROMAN

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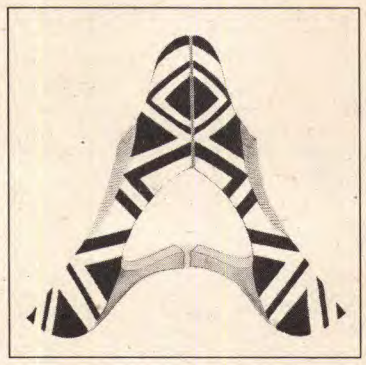
Excellence in typograph y is the result of nothing more than an attitude. I ts appeal comes from the understanding used in i ts planning; the designe r must care. In contemp orary advertising the pe

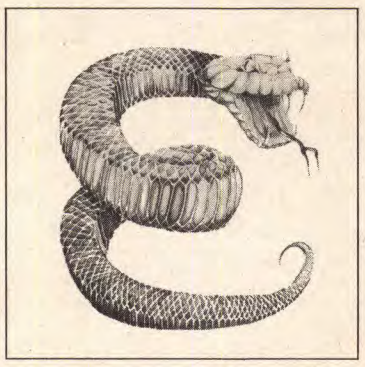
UNRELATED UNCIALS

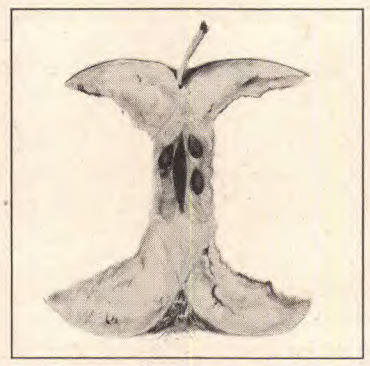
If each letter of this alphabet seems to stand alone, without the least inclination to integrate into a single theme, it is with good reason. Each character was created by a different design student. All were second-year students at the School of Design (Visual Communications Area) of the Edinburgh College of Art, Edinburgh, Scotland.

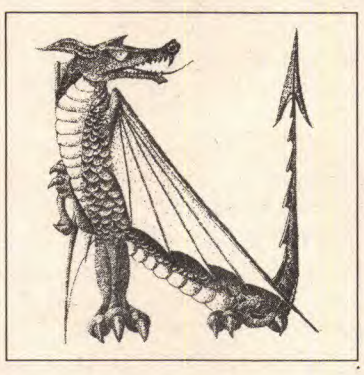
The object of the project, according to instructor Stuart Barrie, was "to introduce students to drawing for offset lithography on paper plates" and also "to use the students' ability to draw and illustrate to balance their lack of knowledge of traditional letterforms."

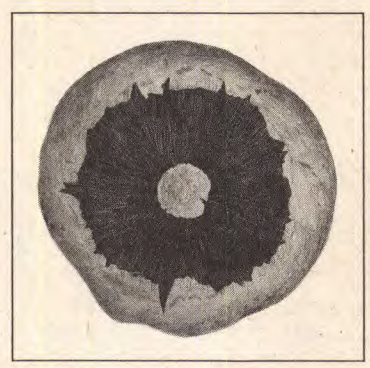
It is obvious that whatever they may have lacked in regard to traditional forms, they were not at all lacking in independence, daring and self-esteem, as these uninhibited and imaginative drawings demonstrate.

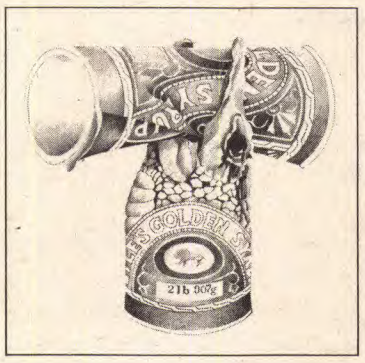












BEASTIES BOLD

In her 27 years, diminutive Lynne Cherry of Marlborough, Connecticut, has generated more creative energy and completed more projects, with ease and flair, than most of us do in a lifetime of trying hard.

A graduate of the Tyler School of Art in Philadelphia, her most beloved activity is illustrating. She has eight, going on nine, books to her credit. She has lost count of the number of illustrations she has produced for newspaper and magazine editorials and retail advertising pieces. She also designs calendars, notecards and letter stationery. And in her spare time, remodels old houses.

As anyone can see from her alphabet, animals are a most beguiling subject for her. She not only obviously loves them, she invests them with human emotions and capabilities. They read...they smile... they scowl...they embrace ...they preen...they show off...they contemplate... they not only endear <u>themselves</u> to us, they help us like our <u>own selves</u> better.

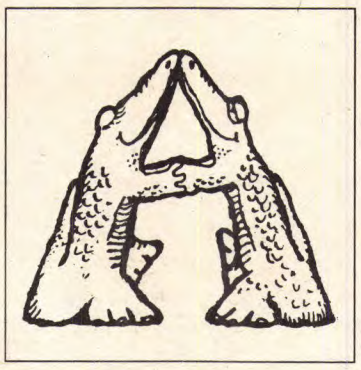
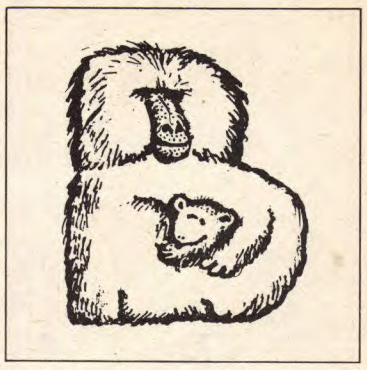
THIS ARTICLE WAS SET IN ITC TIFFANY

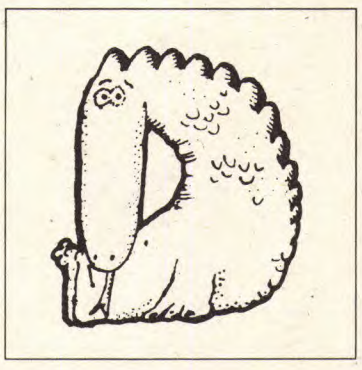
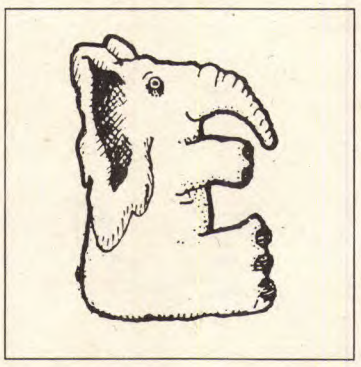
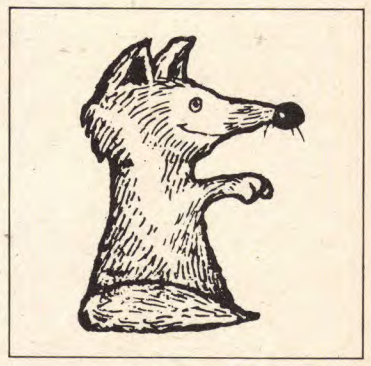
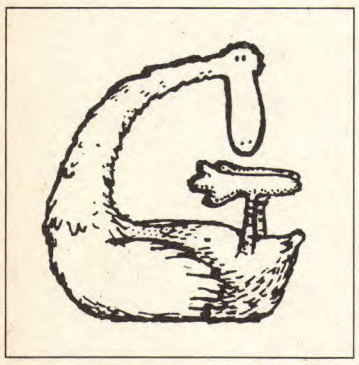
ALPHA-BEASTS®

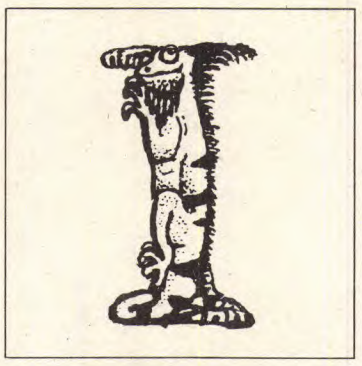
It's not exactly a compliment to label someone a "rubber stamp" man. It implies a certain lack of originality, and relegates said person to the demeaning position of "yes man" to someone else's concepts.

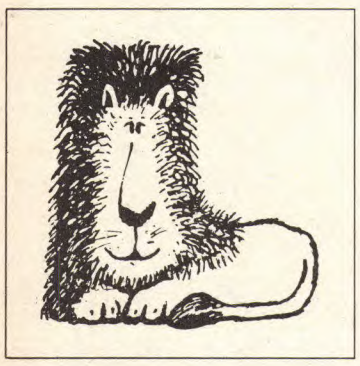
Well, nothing could be further from the truth when you're speaking of rubber-stamp-man Robert Bloomberg. Bloomberg, a Californian, has been endlessly fascinated by rubber stamps. On the hunch that he is not unique in his pleasure in these old-fashioned printing gadgets, he set up a business in rubber stamps with an impressive inventory of designs. It includes animals, sports figures, real and imaginary people, parts of the body, symbols of heaven and earth, travel themes, etc., etc. With a supply of Bloomberg stamps, anyone can be a do-it-yourself designer of invitations, stationery, greeting cards, wrapping paper and such.

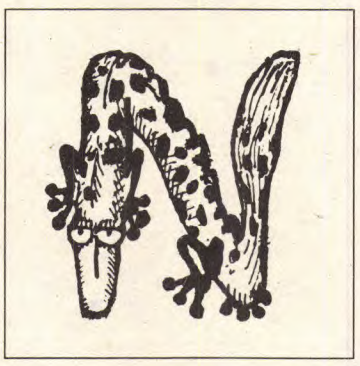
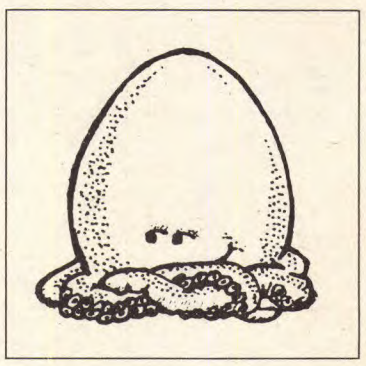
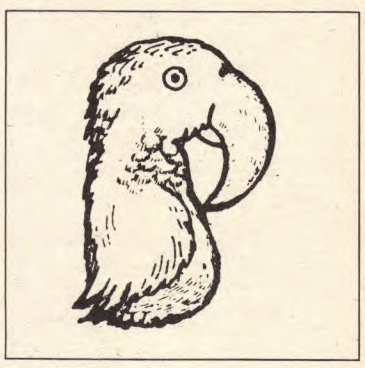
It was inevitable that, sooner or later, he would come up with an alphabet, and here it is—26 zany animal figures he calls Alphabeasts.® They can be had individually, in a complete set of 26 stamps, or printed in poster form. Further information about Bloomberg and his All Night Media enterprise may be obtained from Box 227, Forest Knolls, California 94933.

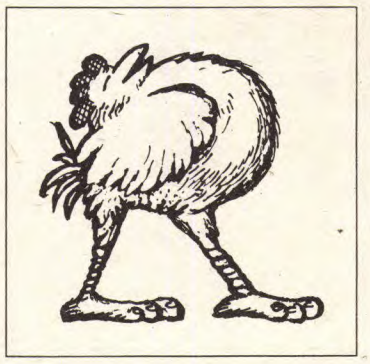



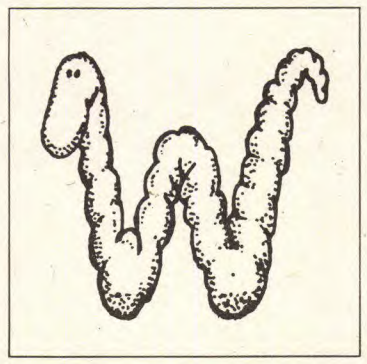





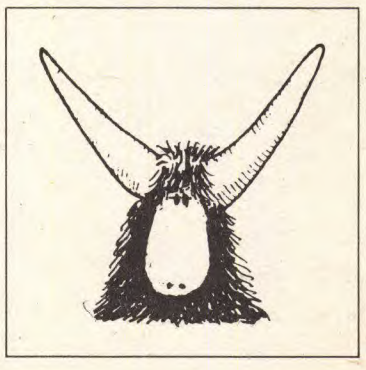










THIS ARTICLE WAS SET IN ITC TIFFANY

JUKEBOX

EXTINCT...BUT NOT FORGOTTEN

ITC LUBALIN GRAPH™ BOLD

We recently came across a gem of a book. It's a mere one hundred and ten pages, but crammed full of lovingly told facts about that singular music machine, the jukebox. As for the photographs – there's only one word to describe them: gorgeous! We would have liked to reprint the entire book for your pleasure. But, that being an unlikely project for U&lc, we have opted instead to present a sampling, based on data and photographs from the original book, along with our own recollections and observations about the golden years of the jukebox, 1937 through 1949.

ITC LUBALIN GRAPH™ DEMI

Although the jukebox today is just about extinct (nobody manufactures them anymore) there are still a number of boxes in existence, and in use, which are jealously watched over by their owners. Anyone who owns or collects jukeboxes had better know a thing or two about the workings of them, because jukebox repairmen are about as extinct as the species itself. Owners and collectors have been known to invest countless hours and to travel great distances to scrounge for or scavenge replacement parts. Given the incredible advanced technology in modern record players, one wonders why these fanatics persist with their relics. For some, it's sentimental attachment; for others, the historic value. Some enjoy the challenge of finding parts and reconstructing old machines. Or maybe it's nostalgia for an era that has left an indelible mark on our culture.

ITC LUBALIN GRAPH™ MEDIUM

As it turns out, the golden years of the jukebox coincided with the era of the Great Depression and World War II. Those of us who lived through that period in history have potent memories emblazoned in our minds. Sometimes, I suspect, we embrace those memories with a pride of ownership that excludes all those "underprivileged" who did not endure the era. And what are those memories we savor? Visions of broken-hearted, bankrupt men leaping from tall buildings in despair? City families, with furniture, clothes and personal belongings piled out on the street for non-payment of rent? Farm families choking on the dust they raised as they criss-crossed the farm belt looking for work? No, it was not the worst of those times we treasure, but the best of them. We recall the entertainment world.

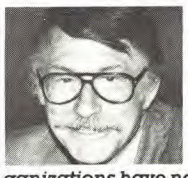
ITC LUBALIN GRAPH™ BOOK

What reality denied us, the entertainment world provided—escape, hope, visions of better times to come. We had movie theatres built like palaces: huge marble stairways... plush carpeting that sucked you down ankle-deep... sublime ceilings of midnight blue with floating cloud effects and stars that twinkled. I once watched a crew of decorators daubing gold leaf on the marquee of a new movie theatre; flakes of the stuff fluttered every which way, and gold dust covered the sidewalk, while children and unemployed men stood by and gaped in wonder. The films we saw in those palatial halls were irrepressible, rags-to-riches tales, or opulent musicals with hundreds of chorus girls, unstinting costumes of satin, sequins, and gems, and staggering stage sets. We sang upbeat songs: "Happy Days Are Here Again," knowing full well they weren't. We sang "The Best Things in Life Are Free," though we had our doubts. We danced to nonsense songs, "Three Little Fishies in an Itty Bitty Poo..." while the world was falling apart. Our gathering place was the jukebox. It had a bountiful supply of tunes; it lit up our spirits and the price was right.

ITC LUBALIN GRAPH™ X-LIGHT

This 8-page color section was inspired by the book, Jukebox. We are indebted to the writers, photographer and publisher for factual data and for the glorious pictures. The typefaces, of course, are all ITC's. For our guest art director, we could think of no more likely person than Lou Dorfsman, who knows that era first hand. He lived through the Great Depression. He served in World War II, and almost all of his professional career has been tied to the entertainment business. He started as an Art Director for CBS Radio and wound up Vice President and Creative Director of Advertising and Design for all of CBS, Inc. (As for his musical expertise, he has to his credit several unforgettable summer stints [1936 to 1945] as a drummer with a number of forgettable bands.)

MARION MULLER



ITC LUBALIN GRAPH™ MEDIUM OBLIQUE

***ABOUT LOU DORFSMAN**...Lou Dorfsman is Vice President and Creative Director of Advertising and Design for CBS, Inc. A native New Yorker, he received his BFA from Cooper Union. He went on to receive, in 1956, CU's award for outstanding achievement; in 1963, the Augustus St. Gaudens medal, CU's highest award; in 1980, he was named alumnus of the year. While his alma mater has repeatedly heaped honors upon him, professional organizations have not been napping. From the New York Art Directors Club, he has collected 13 gold medals and 25 awards of distinctive merit as well as numerous medals from other Art Directors Clubs across the country. In addition, he was elected to the N.Y. Art Directors Club Hall of Fame in 1978, and in the same year won the prestigious American Institute of Graphic Arts gold medal. He has had one man shows of his work in Jerusalem at the Israel Museum, as well as in Tokyo, Munich and Amsterdam. He was featured in one man shows at the AIGA in N.Y. as far back as 1959 and recently in 1978. In addition, his work has been featured in articles in Graphis, Novum Gebrauchgraphic, CA Magazine, Idea, Penrose Annual, Pagina, and numerous other publications. He has also been honored with several Clio awards for TV commercials and promotional graphics. He is also the recipient of the coveted Emmy award for a show opening.*

Mr. Dorfsman, it must be noted, is not one to "only stand and wait" around for medals. He also serves. He has served as the President of the N.Y. Art Directors Club. He is a member of the Board of Trustees of the Cooper Union. He is a member of the board of the IDCA (International Design Conference in Aspen) as well as a former member of the AIGA board. He is a member of AGI, the Type Directors Club and the Advisory Board of the Design Schools. He is a sought after lecturer, writer and judge on the subjects of design and advertising. He has taught and lectured at Cooper Union, Parsons, The School of Visual Arts, Pratt, The Design Schools, The Art Center in Los Angeles and many, many others.

In putting this article together, he was ably supported by his assistant and former employee John Hite.

JUKEBOX: The Golden Age may be purchased from the publishers: Lancaster-Miller Publishers, 3165 Adeline Street, Berkeley, CA 94703. The price of the book is $12.95 plus $1 for postage and handling for the first book and 50¢ for each additional book ordered.

ITC FRANKLIN GOTHIC™

The jukebox was not just incidental to the Great Depression era, it was an integral part of it. Few young people had phonographs of their own. And if they did, they could barely afford to maintain large collections of recordings. As for radio, even in the mid-to-late '30s, not every household was equipped with a receiver. But if you had a nickel, or five friends with a penny apiece, you could "hang out," at the local gathering spot and enjoy the benefit of other patrons' selections as well as your own.

During Prohibition years, the speakeasy was a natural location for the jukebox, especially in the less deluxe establishments that could not afford an orchestra or band.

After the repeal of Prohibition, jukeboxes were in even greater demand. Bars, saloons and beer halls—all legal gathering places now—multiplied. All such establishments knew the value of a good jukebox for livening up the atmosphere and bringing in business.

1936

1940

Like all other entertainment media of the period, the esthetics of the jukebox were designed to take us out of this world. Some of us noticed it only subliminally; some of us dismissed it as cornball. But the pyrotechnics of jukebox design strike us with delight today, as we understand its relationship to its time and place.

The uninhibited quaking color, the streamlined, self-confident, surging lines, the ebullient circles and swirls were all diversionary tactics to relieve the anguish of those imminent war years.

If the customers were not consciously aware of the jukebox design, the proprietors of eating and drinking establishments were! A good jukebox meant good business. Not only did the machine have to operate flawlessly, it had to provide the proper ambience to keep patrons eating and drinking as long as possible.

ITC FENICE™

1941

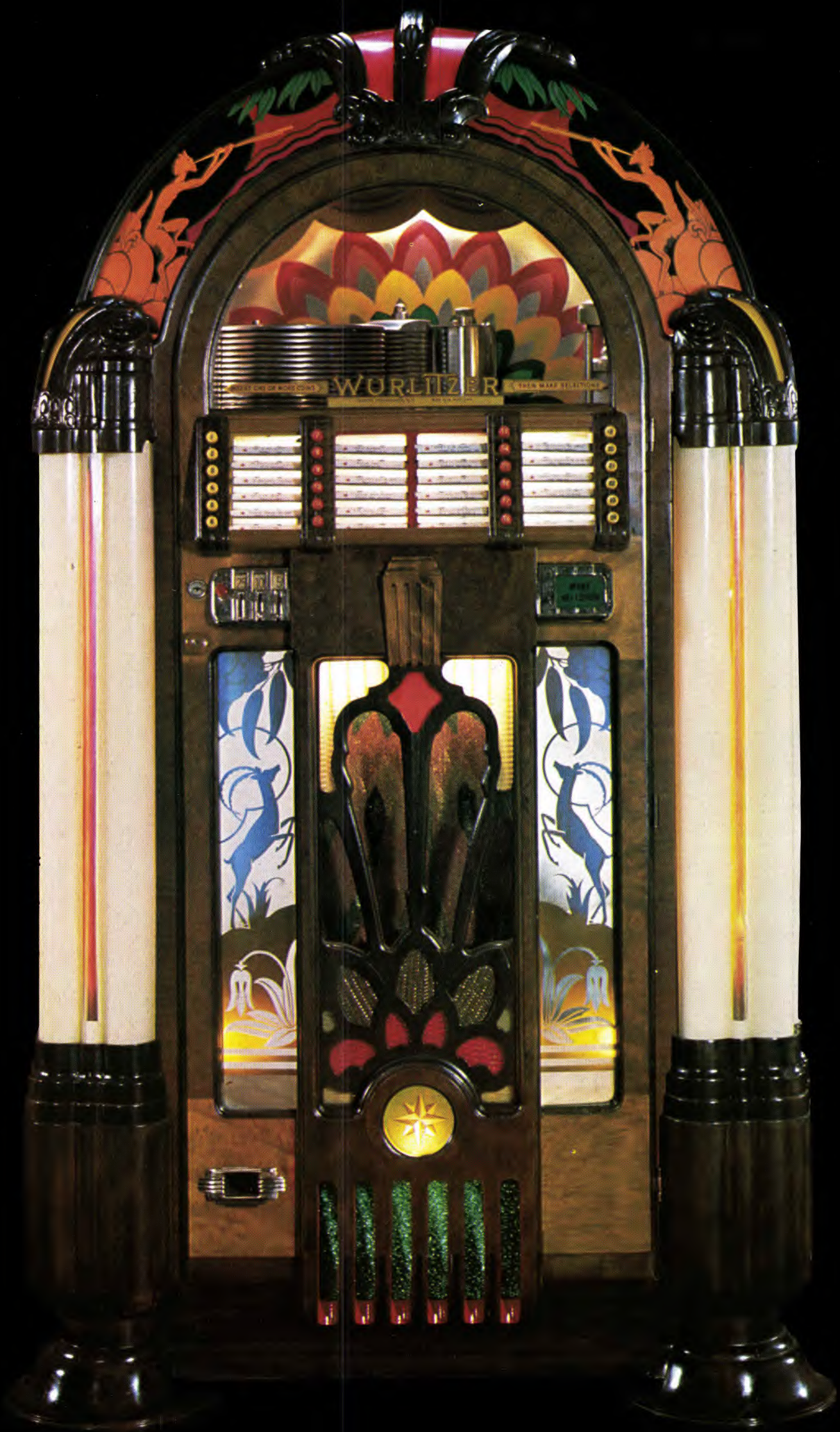
Even when radios became a staple item in every home, the jukebox provided what radio couldn't. Radio had to satisfy a broad common denominator of listeners. It could not cater to idiomatic musical tastes—rhythm and blues for the black population... hillbilly country music for the South... cowboy songs for the West... sophisticated show tunes for the Eastern establishment. But jukeboxes could! The proprietor of a gathering spot could select records for his machine that reflected the tastes of his clientele.

If jukeboxes satisfied the special-interest listeners, it had an even more salubrious effect on performers—especially blacks. The best of them appeared only in places like New York's Cotton Club in Harlem, and then they were seen and heard mostly by affluent whites. Generally, there was no opportunity for black performers to get broad public exposure. But with the jukebox, ethnic and regional music gained an audience. Big record sales followed, and scores of composers, vocalists, instrumentalists and band leaders were catapulted into the limelight. Without doubt, the jukebox enriched our musical tastes and heritage forever.

ITC ERAS™

ITC TIFFANY

During World War II, jukebox manufacturers had to re-think their production strategy. New mechanisms were out of the question. Neither were plastics and metal available for such low-priority items as jukeboxes. So instead of producing complete new units, they manufactured cabinets only, which could be fitted with mechanisms left over from the early '30s. Instead of brilliant plastics and decorative metal grilles, they resorted to glass and wood. Glass panels were decorated with painted patterns and frosted motifs. Mirrors and fluorescent tubes lit up the interiors. Lavish wood carving substituted for shiny metal embellishments. Everything available was poured into the design to maintain the festive ambience.



1942

1945

If the surface cosmetics of the jukebox were somewhat restrained during the war, the fervor for its contents was undiminished. Through all the grim years, we danced to a frenzied beat—Lindy, Shag, Jitterbug, Boogie-Woogie—the sounds from the jukebox drowned out the news reports of battles, bombings and casualties.

But not in its heyday... and not even now, at this late date, has anyone nailed down how the "jukebox" got its name. Until the early '30s, the machine was called the automatic phonograph. Some music buffs have come up with the explanation that the word derives from an old southern word of African origin—jook—meaning to dance. Someone else suggests that it is a corruption of the word jute, and that the name alludes to the southern jute field area where automatic phonographs first made a big hit in the '20s. Still others contend that the word has sexual connotations, since the automatic phonograph was a fixture in every pleasure palace. Whatever the origin, the name jukebox endures, though the boxes themselves are an endangered species.

ITC AVANT GARDE GOTHIC™

1946

When World War II finally ended...when the lights went on again all over the world, it was a very different world we saw. New technology in die-casting metal and molding plastics wrought a revolution in industrial design and new fantasies in jukeboxes.

There was no limit to the exuberance and visual delights packed into the new machines. This beauty, "The Bubbler," had a built-in bubble effect rising from both sides of the base and converging at the top. The side columns contained rotating fluorescent tubes which bathed the box and its surroundings in swirls of red, yellow, blue and green. Every jukebox was a sound and light show in itself.

Wonder of wonders—though we have referred to the jukebox as extinct, a famous New York City store has given us the lie. Hammacher Schlemmer, specialists in exotic and serendipitous gift ideas, resurrected a number of these Wurlitzer "Bubblers" and offered them for sale in their 1981 Christmas catalog. The price, (in either 45 or 78 RPM model) complete with 24 Big-Band-Type records, a mere $7500.

ITC ISBELL™

ITC BENGUIAT GOTHIC™

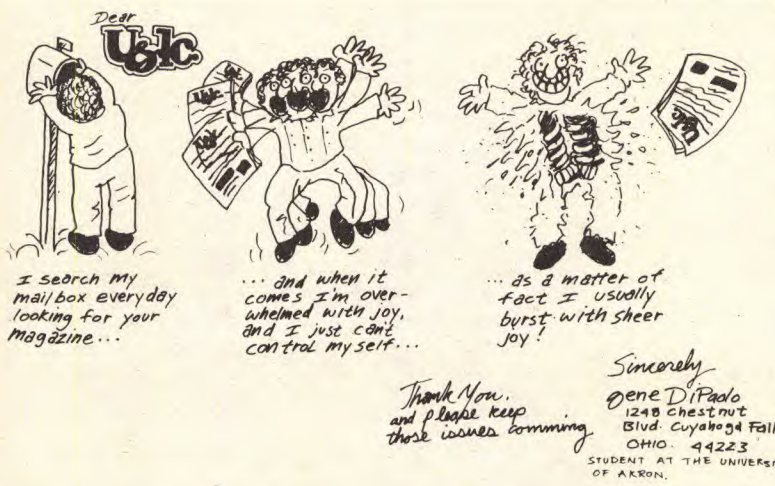
This was the last jukebox designed by the eminent Paul Fuller for Wurlitzer. It was his swan song—a last, fantastic effort which resulted in this box which was better to listen to and more fun to watch. There were technological innovations: a lightweight, plastic tone arm, a ceramic cartridge and a preamplifier—the first ever in jukebox design. The reduced wear-and-tear on the records and the new technology greatly improved the sound. And the wide open "bomber-nose" window—a carryover from warplane design—permitted an unobstructed view of the works. Ironically, because of the success of a previous model, this last word in jukebox design never received the distribution one would have imagined. Model 1100 joins the extended family of jukeboxes... extinct, yes, but not nearly forgotten.

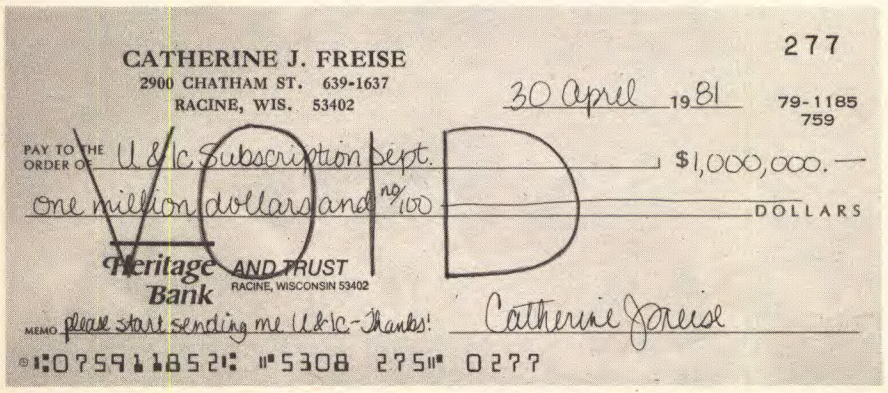
1948

Something from Everybody for U&lc

Did sleep better with a subscription
to
U & L C.

Saab Ashton Graphics
9010 Beach Rd
Troy, MI

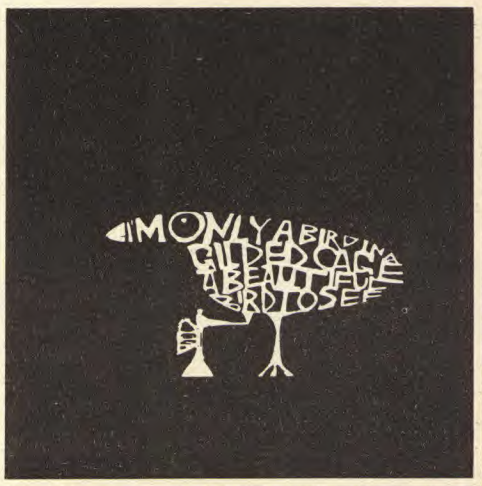




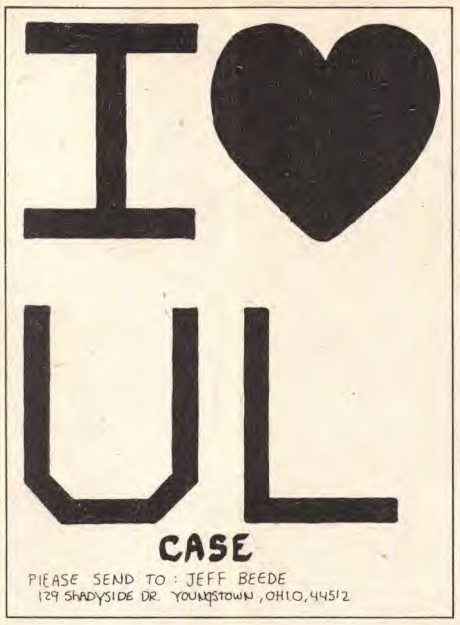
Anonymous/USA is Arline and Marvin Oberman

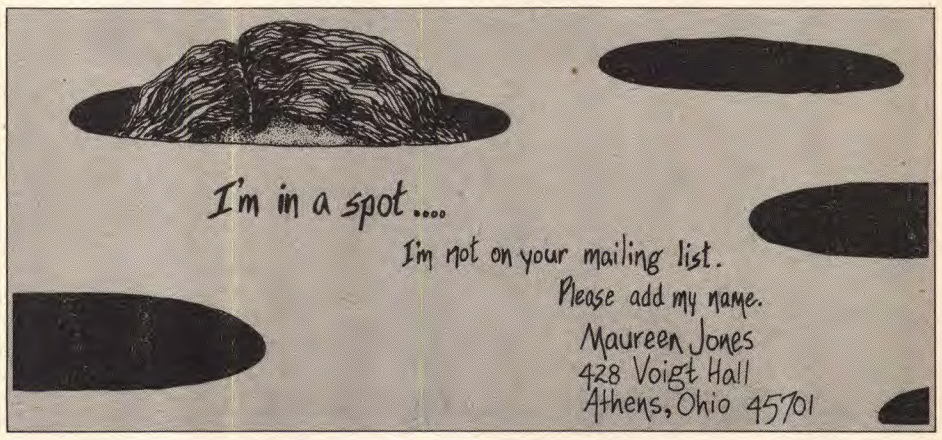
In U&lc Vol. 8, No. 1 this example of typographic illustration was credited to Anonymous/USA. That was because the illustration was taken from a page of "Typography" by Aaron Burns, which was published in 1960. The credit was an error. For the record it should be noted that the lettering was done by the Obermans of Yonkers/USA.

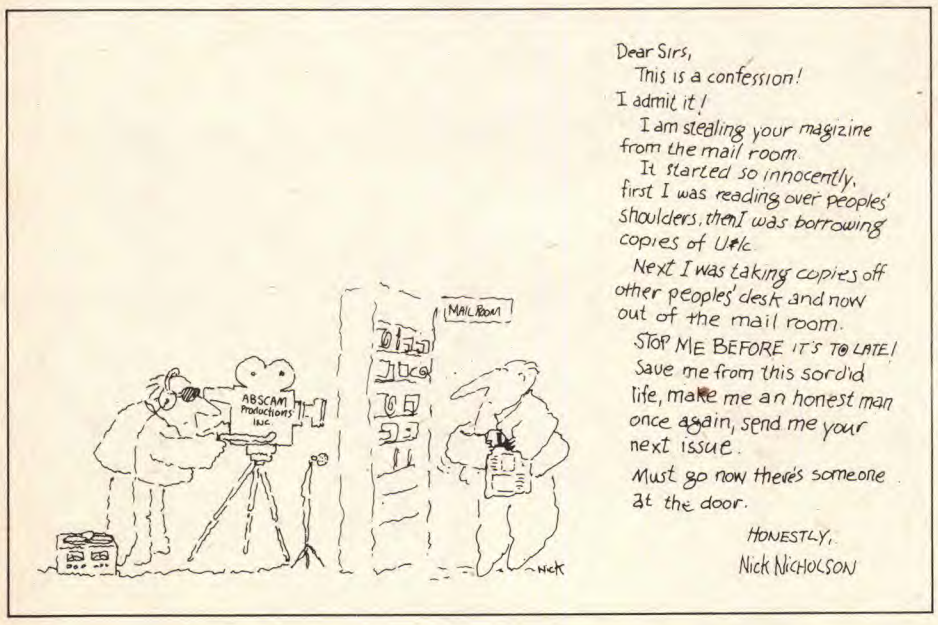
Anonymous/USA

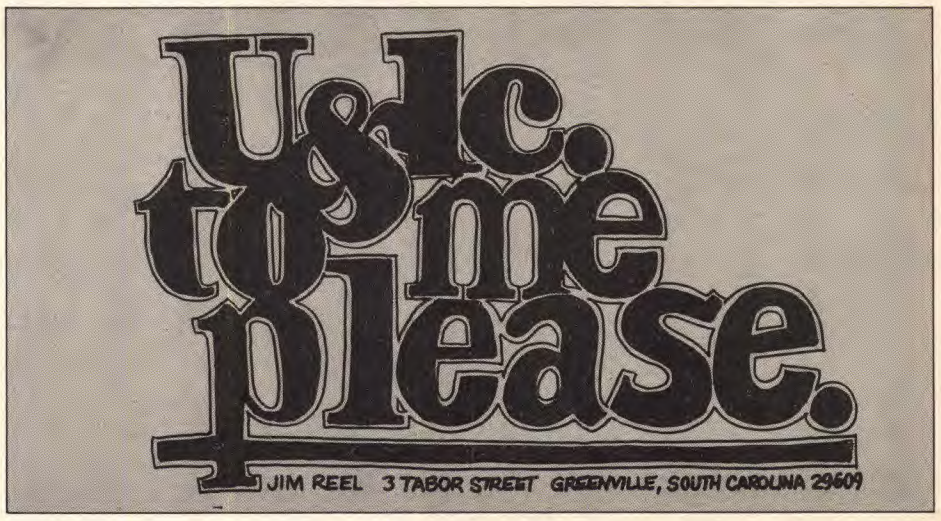


Something from Everybody for U&lc









Skills for Hire*

Philadelphia Grad Goes from Z to V

PHILADELPHIA — When Denise Deery, Commercial Art graduate of the Art Institute of Philadelphia, began her search for employment, she started with the "Z" listings for local ad agencies. It didn't take her long to find work. One of the "V's"—VanSant Dugdale — hired her almost immediately. She's an art assistant for the agency, doing layout, design and mechanicals for clients such as Altair Airlines, Philadelphia National Bank, Slazenger sports equipment, and radio stations WIP and WMMR.

"My Art Institute education was valuable because it was so practical," says Miss Deery, who did on-the-job training with a well-known Philadelphia agency while in school. When her training was completed, they offered her a full-time position, but she waited and is now happy with her choice of VanSant Dugdale. "There's real opportunity for growth here," she says.

Logo design for a calling card graphically represents the initials of the artist, Kyle Paula, of the Art Institute of Fort Lauderdale.

Noted Designers Judge Student Poster Competition

ASPEN, Colo.—Four of the biggest names in the world of design — Saul Bass, Milton Glaser, Henry Wolf and Ivan Chermayeff.— acted as judges for The Design Schools poster competition at this year's International Design Conference in Aspen. The conference is one of the most prestigious design events in the world, and this year's theme, "The Italian Idea," drew over 1,800 entries to the poster competition. From the 180 finalists, 23 posters were selected for cash prizes and were featured in a special exhibit during the conference. They are now part of a traveling exhibit touring the nation. In addition to being an all-round learning experience, the contest demonstrated how students at the six autonomous Design Schools could work effectively toward a common goal.

Prize Winners (left to right): First, Jan Rommel, Colorado Institute of Art; Second, Kevin Mitchell, Art Institute of Fort Lauderdale; Third, Jennifer Eitemiller, Colorado Institute of Art.

Prestigious judges of The Design Schools Aspen poster contest (left to right): Saul Bass, Milton Glaser, Henry Wolf and Ivan Chermayeff

*The Design Schools

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Colorado Institute of Art

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

The New Technology, Servant or Master?

To the readers of *U&lc:* Is technology complicating your professional life? If so, you'll want to attend the *big* conference, "The Designer and the Technology Explosion," on May 12-14, 1982, at the Rochester Institute of Technology. Sponsored by The Design Schools and R.I.T., the program will shed light on everything from digitized typesetting to computer graphics techniques. The steering committee for the program consists of Ivan Chermayeff, Muriel Cooper, Lou Dorfsman, Colin Forbes, Tom Lunde, John Massey, Eileen Hedy Schultz, Robert S. Smith, Jim Ver Hague and Edward A. Hamilton. For advance information or reservations, mail in the coupon at right. Enrollment is limited to 350.

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

18

☐ I would like to know more about The Design Schools graduates. Please send me your free booklet "Design Graduates at Work."
☐ I don't have an opening at present, but please keep me advised.
☐ I'd like to know more about "The Designer and the Technology Explosion."

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ITC Galliard Bold
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Then, to make sure that your type looks just right, we've built precise design control features like variable wordspacing, letterspacing and kerning into all of our phototypesetters.

To make your work easier, you can use our new Image Previewer option. It shows your type on-screen in its actual size and position. So you can see how your layout will look even before the type is set.

And because you often need a special typeface in a hurry, we offer Type Express service in the U.S. and Canada. Just call our hot line. We'll have a type disc on its way to you within eight business hours.

Return the coupon today to AM Varityper, Dept. Q-1, 11 Mount Pleasant Avenue, East Hanover, NJ 07936. Or call toll-free (800) 526-0709. In Alaska, Hawaii and New Jersey, call (201) 884-2662.

In Canada: AM Varityper, 165 Milner Avenue, Scarborough, Ontario M1S 4G7 Canada. Or call us at (416) 298-2700. In Europe: Manager of Typography, AM Varityper Regional Headquarters, 64/66 Stuart St., Luton, Bedfordshire LU1 2SW United Kingdom. In Europe, call 44-582-416837.

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Q-1

AM Varityper

type one liner

☐ Send me a copy of the "Type one-liner."

☐ Send me information on your phototypesetting systems.

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Company _____

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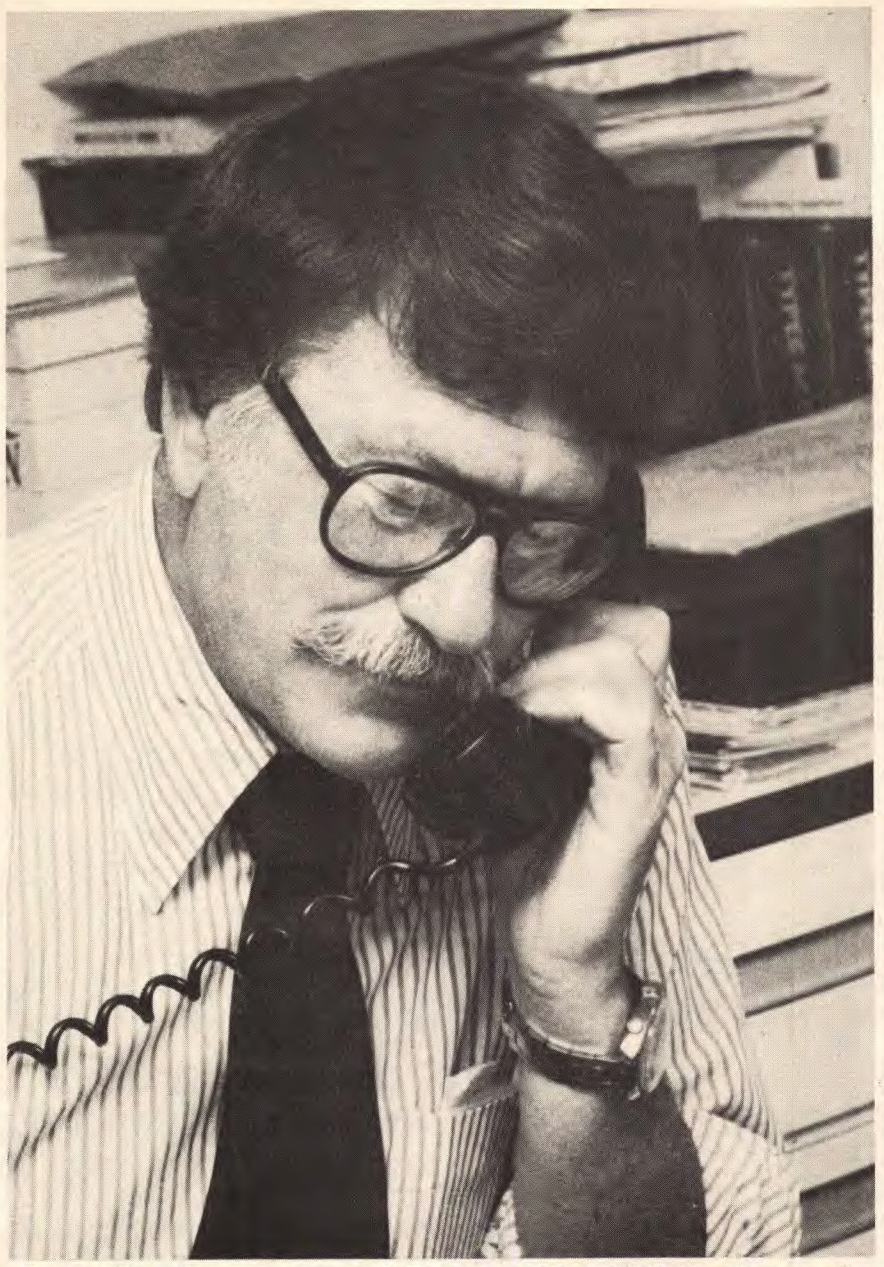

Lou Dorfsman and Panaprint Web at work on the color section of this issue

Lou Dorfsman you know. You should know Champion Panaprint® Web, the paper that the color section is printed on. See for yourself how Dorfsman and Panaprint® make beautiful music for your eyes about the jukebox. You and Panaprint® can make beautiful music together too. Just remember to specify it! Available in 50, 55, 60, 70, and 80 lb. basis weights.

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U&lc 12/81

This headline is set in LoType bold condensed for a double-page ad by Berthold, announcing their new series of brochures called »Berthold Exklusiv«.

The previous three ads on this subject were a bit on the plain side. We thought that amongst us designers we didn't have to spell everything out in detail.
By now, however, all the insiders have sent in their coupons and we have to appeal to those of you who need something a bit more tangible before you're prepared to look at our new brochures called «Berthold Exclusiv».
There are four of them so far, each one with 16 specially designed pages, often in colour, displaying our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca.
As we can't possibly reproduce all 64 pages, we've instead decided to illustrate a way of solving the problem of storing these and other brochures.

berthold fototype

Apart from the brochures and layout sheets, you'll also get a few self-adhesive labels to stick on your self-made filing boxes.
There's no charge — just send us the coupon.
Set on «berthold ads 3000» in LoType light, 8 key on 3.25 linefeed.
Written and designed by Erik Spiekermann, MetaDesign 1981.

Name _____

Address _____

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Clip coupon and send to: H. Berthold AG
Teltowkanalstraße 1-4 · D-1000 Berlin 46 · West Germany

"I miss ordering pizza from Uno's and type from Ryder."

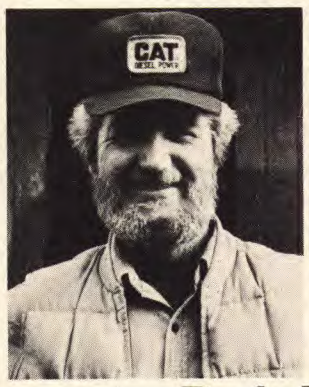
Dave Kennedy worked in Chicago for 10 years. During that time, he won every award an art director would want to win.

"It's been three years since I moved from Chicago, and I'm still not used to the pace.

"There isn't the same call for rush jobs here. But I guess that's why I moved out here in the first place.

"I enjoyed the personal contact.

"I remember Tom Gray and Al Garzotto. They'd stop by and pick up jobs at the end of the day. If anything required an explanation, they'd be there to hear it and tell the night crew.



"Every art director has a style preference. The salesman got to know your style and know how you wanted the job done.

"Give my best to those guys. Tell them I really miss their faces."

RyderTypes Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.

DO WE NEED NEW ALPHABETS AT ALL?

Remember, 120 designs were the contribution to type design by Frederic W. Goudy alone. He said about the old fellows that they already had forestalled all of our best ideas. But what do we want to say now, we, who after Goudy, have to design new alphabets? If you look at the type specimen book of a printer there are really plenty of alphabets for all kinds of jobs, an enormous choice. Things might well be left alone, were it not for all the new developments now taking place. For example, the newest composing system using cathode-ray tubes or digital storage for the alphabet – and one day, before very long, we will use the laser beam for generating characters – bring with them some absolutely new

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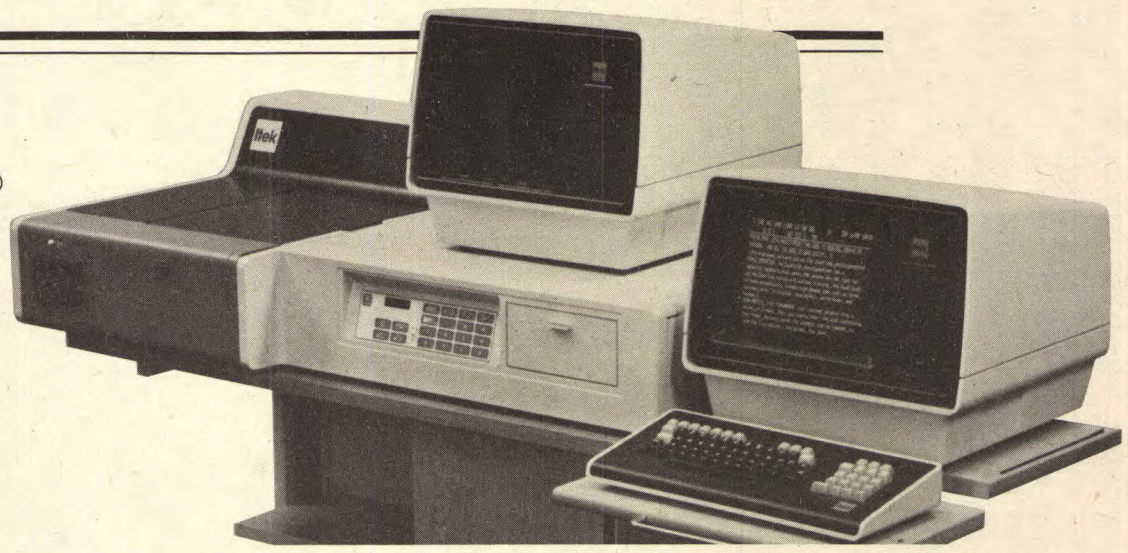

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
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technical problems, many more than the past with its solid foundation on historical development in typographic styles. The work of type designers (or better let us start calling them the alphabet designers) will certainly not become easier. Not only will the scope for developing new alphabets be narrowed, but technical considerations will limit it still further. And if automatic reading machines have also to be taken into account, we will get additional problems. At the same time we are hoping to use a Latin alphabet that continues to satisfy our artistic sensibilities.

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From The Frederic W. Goudy Distinguished
Lecture in Typography for 1969

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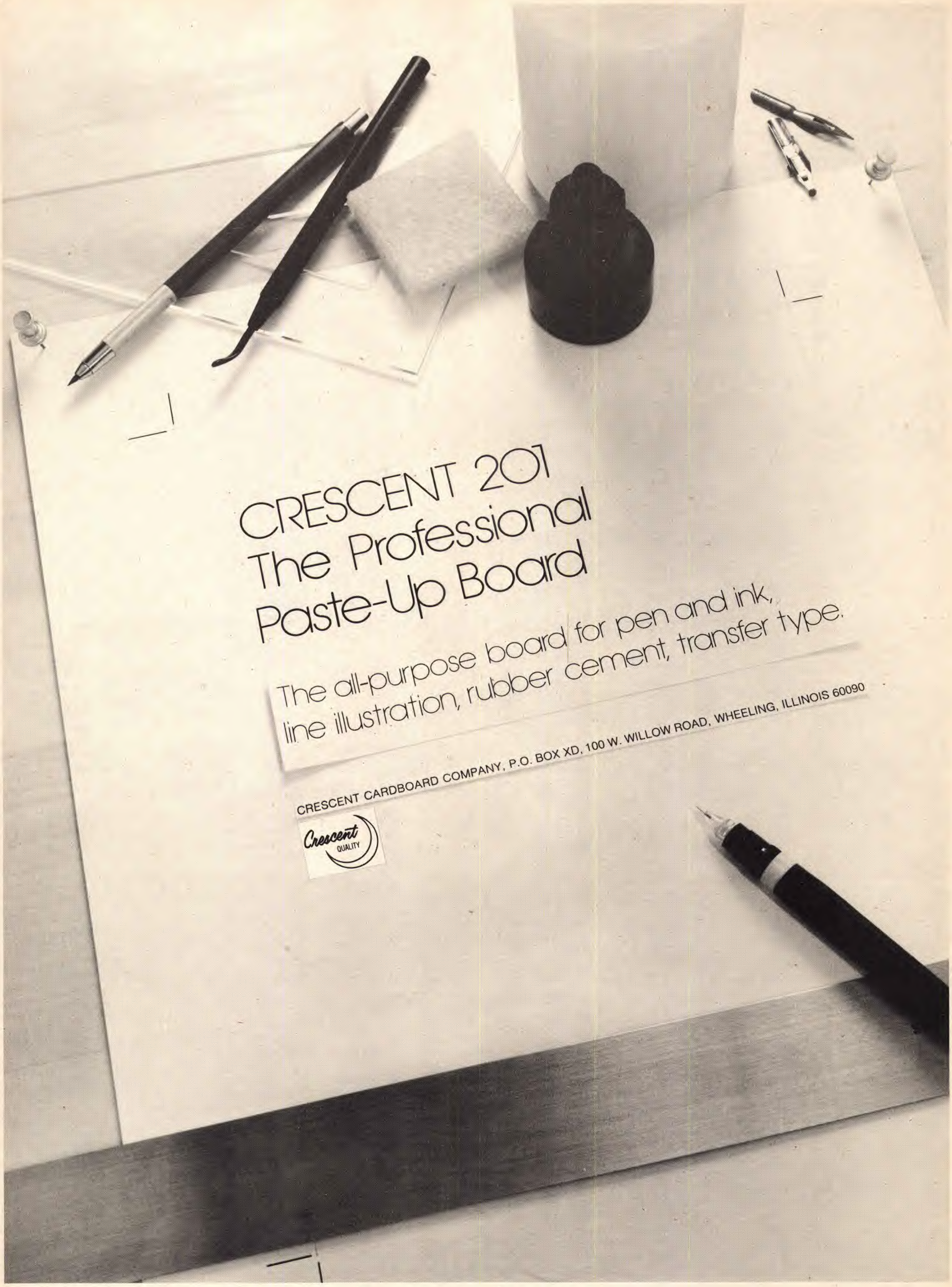
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Buffalo (716) 856-4500

Total Typographers Inc.
Mamaroneck (914) 381-2659

Tribeca Typographers, Inc.
New York (212) 925-8080

Type/Graphics
Syracuse (315) 437-1101

Word Management Corp./
Typography Services
Albany (518) 482-8650

Ohio

Advertype Inc.
Cleveland (216) 241-2274

Bohme & Blinkmann, Inc.
Cleveland (216) 621-5388

Typo-Set
Cincinnati (513) 751-5116

Oklahoma

Alphasource, Inc.
Oklahoma City (405) 521-0310

ED-BE Incorporated
Oklahoma City (405) 943-2391

Pennsylvania

Armstrong Inc.
Philadelphia (215) 574-8600

Estelle Bair
Blue Bell (215) 542-7790

Headliners of Pittsburgh
Pittsburgh (412) 391-3778

Leon Segal Typesetting
Philadelphia (215) 236-5585

Stallone Typography Service Inc.
Philadelphia (215) 568-6310

South Carolina

D G & F Typography
Columbia (803) 799-9140

Tennesee

Graphic Arts Associates, Inc.
Memphis (901) 345-8973

House of Typography, Inc.
Memphis (901) 726-6961

Lettergraphics Memphis
Memphis (901) 458-4584

Texas

Candlelight Type Print Corp.
Austin (512) 476-0732

Virginia

Riddick Advertising Art
Richmond (804) 270-1811

Washington

Western Typographers Inc.
Seattle (206) 624-3642

Wisconsin

Peter A. Altenhofen Typographers
Milwaukee (414) 352-3590

Graphic Composition, Inc.
Menasha (414) 739-3152

Zahn-Klicka-Hill Typographers Inc.
Milwaukee (414) 276-0136

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Alberta

Duffoto Process Co. Ltd.
Calgary (403) 263-7160

Manitoba

B/W Type Service Ltd.
Winnipeg (204) 947-0538

Ontario

Adtype Toronto Ltd.
Toronto (416) 968-6778

Alpha Graphics Ltd.
Toronto (416) 961-5600

Calum Composition Ltd.
London (519) 686-9771

Canadian Composition
Toronto (416) 863-0742

M & H Typography Ltd. (Tor.)
Toronto (416) 922-3194

MonoLino Typesetting Co Ltd.
Toronto (416) 537-2401

Protype
Toronto (416) 482-2599

Techni-Process Ltd.
Toronto (416) 363-2493

Quebec

Gravel Photograveur Inc.
Quebec (418) 683-1501

M & H Typography, Ltd. (Mont.)
Montreal (514) 866-6736

TypoGraphica 2000 Inc.
Montreal (514) 933-3315

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Austria

Grafostil GesmbH
Wien 222-55-4628

Belgium

Graphiproduction
Brussels 640-25-53

Graphiservice SPRL
Brussels 538-02-21

Denmark

Everts Alfabet
Copenhagen 1-116320

France

Typogabor
Paris 229-19-90

Netherlands

Ploeger Lettering BV
Amsterdam 020-276451

United Kingdom

Apex Photosetting Ltd.
London 01-837-9369

Artwork Composition
Birmingham 021-643-0946

De Sa Graphics, Nunhead
London 01-639-2828

Headliners (UK) Ltd.
London 01-580-7045

Heavyweight Graphics
London 01-388-5451

Image Communications Ltd.
London 01-580-7017

Letterform Ltd.
London 01-437-3912

Libra Press
London 01-928-7081

Modern Text Typesetting
Prittlewell
Essex 0702-45195

Progress Filmsetting Ltd.
London 01-729-5000

PRT Offset
London 01-607-7535

Sans Serif Ltd., Deritend
Birmingham 021-773-8466

Studio Press (Birmingham) Ltd.
Birmingham 021-359-3151

Swan Press
London 01-278-7961

The Setting Room
Tunbridge Wells
Kent 0892-39625

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Japan

Typro Inc.
Tokyo (03) 716-0131

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U&lc 12/81

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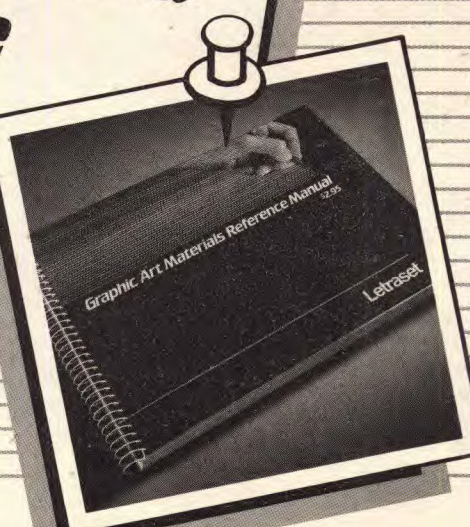

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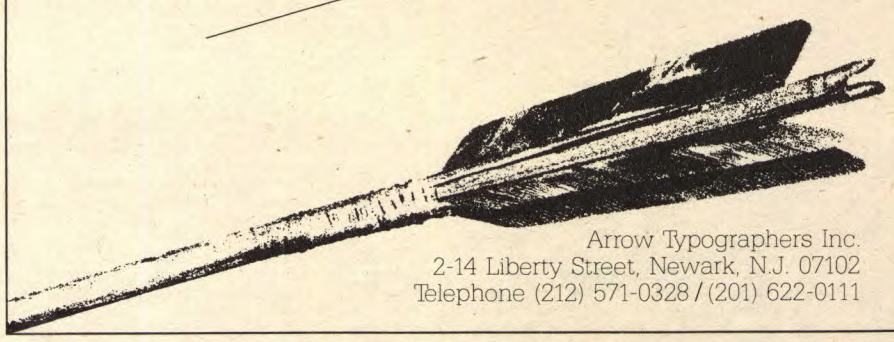

Arrow Typographers Inc.
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Mergenthaler Linotype answers the question, "What is this thing called LetterLove?"

Since we introduced the LetterLove concept in the last U&lc, we've had a lot of questions. Some people ask, "What is this crazy thing called LetterLove?" Others wonder, "How do I know if I'm a letter lover?"

To answer all of them, here's a basic definition. Letter lovers are people who either set or specify type. But one thing makes them different from all other type people. They absolutely insist on using only the original, licensed design for every typeface.

A few months ago Mergenthaler Linotype decided to help the course of true LetterLove run smoother. We made every typeface in our digital library available for our Linotron 202 typesetter.

That's over 1,000 typefaces. And every one is a licensed original from the world's most respected collection: the Mergenthaler, Linotype, Stempel, Haas library. We made the entire digital collection available through a new program called "LetterLove."

What all this means to you, the type specifier, is that now you can get any typeface you need by calling one of the LetterLover type houses listed here. You'll always get the original design for every face. That's all we sell at Mergenthaler Linotype. No rip-offs or near-misses.

Of course, there's another way to get the same faces. Just call any typographer with a Linotron 202 typesetter. They all have access to our entire digital library within 48 hours.

On The Ball Typesetting, 1884 S. Santa Cruz Street, **Anaheim, California,** 92805, (213) 978-9057
Composition Systems Inc, 1011 Arlington Blvd., Suite W141, **Arlington, Virginia,** 22209, (703) 528-0066
Pearson Typographers Corp, 1101 Taft, **Berkeley, Illinois,** 60163, (312) 449-5200
Typographic House, 63 Melcher Street, **Boston, Massachusetts,** 02210, (617) 482-1719
D.N.H. Typesetting, Inc, 215 First Street, **Cambridge, Massachusetts,** 02142, (617) 354-1991
Jandon Graphics, Inc, 2855 West Nelson, **Chicago, Illinois,** 60618, (312) 463-0847
Clarinda Company, 220 North First Street, **Clarinda, Iowa,** 51632, (712) 542-5131
Black Dot, Inc, 6115 Official Road, **Crystal Lake, Illinois,** 60014, (815) 459-8520
Graphic Typography, 1451 Empire Central, Suite 110, **Dallas, Texas,** 75247, (214) 630-5661
Jaggars-Chiles-Stovall, Inc, 5531 East University Boulevard, **Dallas, Texas,** 75247, (214) 631-7006
Typeworks of Dallas, 7196 Envoy Court, **Dallas, Texas,** 75222, (214) 363-5600
Central Typesetting, 550 West Fort Street, **Detroit, Michigan,** 48226, (313) 961-7171
Willens + Michigan/typoServices, 1959 East Jefferson Avenue, **Detroit, Michigan,** 48207, (313) 567-8900
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Island Typographers, Inc, 6 Burns Ave., **Hicksville, New York,** 11801, (516) 931-2282
Tru Font Typographers, 150 Lauman, **Hicksville, New York,** 11801, (516) 935-8070
Encom Graphics, 7070 Empire Central, **Houston, Texas,** 77040, (713) 937-6900
Professional Typographers, 2502 North Boulevard, **Houston, Texas,** 77098, (713) 524-7549
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Denver Reese Typesetting, 809 Robert S. Kerr Avenue, **Oklahoma City, Oklahoma,** 73106, (405) 235-6449
Typo-Graphics, Inc, 2602 East Livingston Street, **Orlando, Florida,** 32803, (305) 896-2696
Waldman Graphics, Inc, 9100 Pennsawken Highway, **Pennsawken, New Jersey,** 08110, (609) 662-9111
John C. Meyer & Son, Inc, 432 North 6th Street, **Philadelphia, Pennsylvania,** 19123, (215) 627-4320
Hammer Graphics, Inc, 9234 North Country Club Road, **Piqua, Ohio,** 45356, (513) 773-1861
Nassau Typographers, Inc, 111 Express Street, **Plainview, New York,** 11803, (516) 433-0100
Lettra Graphics, Inc, 364 Manville Road, **Pleasantville, New York,** 10570, (914) 769-1955
Typographic Sales, Inc, 1035 Hanley Industrial Court, **St. Louis, Missouri,** 63144, (314) 968-6800
Ad Print, 1902 West Kennedy, Suite 201, **Tampa, Florida,** 33606, (813) 251-0502
George Hall Typography, 3417 West Lemon Street, **Tampa, Florida,** 33609, (813) 870-1862
American Composition of Toledo, 1445 North Summit Street, **Toledo, Ohio,** 43606, (419) 255-1250
Continental Typographers, 6319 DeSoto Avenue, **Woodland Hills, California,** 91367, (213) 703-6151
York Graphics Services, Inc, 3600 West Market Street, **York, Pennsylvania,** 17404, (717) 792-3551

Typeworks of Houston, 2520 Robinhood, **Houston, Texas,** 77005, (713) 527-9900
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Weimer Typesetting Co, Inc, 111 East McCarty, **Indianapolis, Indiana,** 46225, (317) 635-4487
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Expertype, Inc, 300 Park Avenue South, **New York, New York,** 10010, (212) 533-9650
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Saxon Graphics, Inc, 25 West 43rd Street, **New York, New York,** 10036, (212) 869-8032
Topel Typographic Corp/TTC, 27 West 24th Street, **New York, New York,** 10010, (212) 924-4180
Typographic Directions, 300 Park Avenue South, **New York, New York,** 10010, (212) 673-1200

Call these toll-free numbers for the LetterLover type house nearest you. You may discover that LetterLove is just around the corner.
800-645-5764; in New York State, 800-832-5288.

Mergenthaler Linotype announces a high resolution option for Linotron 202. We did it for LetterLove.

For almost 100 years the people of Mergenthaler Linotype have nurtured a love affair with type. That's why we've assembled the world's finest, most admired library of typeface designs. And it's why our machines have always delivered images of the finest possible quality.

It's also the reason we're so happy to tell you about the latest enhancement to our Linotron 202 typesetter. It's an optional high-resolution package that draws each character with 1,950 scan lines per inch, twice the number of lines as the original 202.

No competitive typesetter, at any price, can set as many quality typefaces with this extraordinary resolution.

Of course, the best way to understand the value of high resolution is to examine the type itself. And the best way to do that is with a sample of type set on film.

We'd like to send you a six-inch square of film that really puts the Linotron 202 with the high resolution option through its paces.

You'll see a full range of point sizes for several faces plus some perfectly beautiful examples of script and outline designs.

For your sample, call our LetterLovin' type specialists on the toll-free 800 numbers. They'll rush your film sample to you.

When you see it, we think you'll understand why the LetterLovers of Mergenthaler Linotype are so happy these days. You see, now that we have the high resolution option for Linotron 202, we not only have the world's biggest collection of authentic typeface designs, we have the finest instrument in the world to draw them.

And if that isn't LetterLove, it'll have to do, until the real thing comes along.

If all this sounds too technical, leave it at this. The high-resolution option for Linotron 202 improves the quality of every character it sets. And if you love type as we do, that should make you very happy.

If you already own a Linotron 202, you'll also be happy to learn we can quickly and easily upgrade it to this improved performance level. All it takes is a quick change of two circuit boards and a new software package.

LetterLove. Every typeface. Now and forever.

Only from Mergenthaler, Linotype, Stempel, Haas

These pages were typeset on Mergenthaler Linotype typesetters.

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Introducing 41 beautiful ways to fall in LetterLove. The second-quarter typeface releases from Mergenthaler

We would also like to call attention to a new face that made its ITC debut earlier in this issue: ITC Galliard. Although it's new to ITC, it's nothing new to Mergenthaler Linotype. In fact, it was designed for us by Matthew Carter and joined our library in early 1978.

Since St. Valentine's Day is rapidly approaching, and in keeping with our LetterLove theme, we've chosen love letters from famous people for our sample settings.

Remember, to get any face you see here, all you need is LetterLove.

As we do in every issue of *U&lc*, we're adding more quality typefaces to our library. On this page and those that follow we'll tell you a little about the history of each face and give you some sample settings.

Kennerley is licensed from Monotype Corporation. It was designed by the great type master, F.W. Goudy, in 1911 for a New York publisher named Mitchell Kennerley. It was originally cut by Robert Wiebking.

John Keats to Fanny Brawne

[March 1820?]

Sweetest Fanny,

You fear, sometimes, I do not love you so much as you wish? My dear Girl I love you ever and ever and without reserve. The more I have known you the more have I lov'd. In every way—*even my jealousies have been agonies of Love, in the hottest fit I ever had I would have died for you.* I have vex'd you too much. But for Love! Can I help it? You are always new. The last smile the brightest; the last kisses was ever the sweetest; the last movement you are always fill'd with as much admiration as if I had the gracefullest. When you pass'd my window home yesterday, I was fill'd with wings imprison itself with then seen you for the first time. You uttered a half complaint once that I only lov'd your Beauty. Have I nothing else then to love in you but that? Do not I see a heart naturally furnish'd with wings imprison itself with me? No ill prospect has been able to turn your thoughts a moment from me. This perhaps should be as much a subject of sorrow as joy—but I will not talk of that. Even if you did not love me I could not help an entire devotion to you: how much more deeply then must I feel for you knowing you love me. My Mind has been the most discontented and restless one that ever was put into a body too small for it. I never felt my Mind repose upon anything with complete and undistracted enjoyment—*upon no person but you.* When you are in the room my thoughts never fly out of window: you always concentrate my whole senses. The anxiety shown about our Loves in your last note is an immense pleasure to me: however you must not suffer such speculations to molest you any more: nor will I any more believe you can have the least pique against me. Brown is gone out—but here is Mrs. Wylie—when she is gone I shall be awake for you.—Remembrances to your Mother.

Your affectionate

J. Keats

Oscar Wilde to Lord Alfred Douglas

[c. 1891]

My own dear boy—Your sonnet is quite lovely and it is a marvel that those red roseleaf lips of yours should be made no less for the music of song than for the madness of kissing. Your slim gilt soul walks between passion and poetry. I know that Hyacinthus, whom Apollo loved so madly, was you in Greek days. Why are you alone in London, and when do you go to Salisbury? Do go there and come here whenever you like. It is a lovely place; it only lacks you, but go to Salisbury first. *Always with undying love,*

Yours,

Oscar.

Another face we've licensed from Monotype to add to our collection is Fournier. It originated in the famous Paris type foundry of P.S. Fournier and it is one of the first "transitional" types.

Zelda Fitzgerald to F. Scott Fitzgerald

[1920]

I look down the tracks and see you coming—& out of every haze and mist your darling rumpled trousers are hurrying to me—Without you, dearest dearest I couldn't see or hear or feel or think—or live—I love you so and I'm never in all our lives going to let us be apart another night. It's like begging for mercy of a storm or killing Beauty or growing old, without you. I want to kiss you so—and I can't tell you how much—To starts and your chest—I love you—and in the back where your dear hair think that I'll *die* without your knowing—Goofo, you've *got* to try [to] feel how much I do—how inanimate I am when you're gone—I can't even hate these damnable people—Nobody's gor any right to live but us—and they're dirrying up our world and I can't hate them because I want you so—Come Quick—Come Quick to me—I could never do without you if you hated me and were covered with sores like a leper—if you ran away with another woman and starved me and beat me—I still would want you

I know—

Lover, Lover, Darling—

Your Wife

The John Keats love letter text is typeset in Kennerley Bold with Bold Italic typeface.
Display is typeset in Futura Light Condensed.
The Oscar Wilde love letter text is typeset in Kennerley Roman with Italic typeface.
Display is typeset in Icone Bold Outline.
The Zelda Fitzgerald love letter text is typeset in Fournier Roman with Italic typeface.
Display is typeset in Souvenir Gothic Demi.

Souvenir Gothic is one of the creations of Mr. Phil Martin, founder, president and iconoclast of TypeSpectra, Inc. Mr. Martin is also writer and designer of some of the world's most entertaining type specimen materials. They feature the exploits of Quint and Frizbo, who, we believe, are responsible for chopping off those Souvenir serifs.

Catherine of Aragon to King Henry VIII

[1535]

My Lord and Dear Husband,

I commend me unto you. The hour of my death draweth fast on, and my case being such, the tender love I owe you forceth me, with a few words, to put you in remembrance of the health and safeguard of your soul, which you ought to prefer before all worldly matters, and before the care and tendering of your own body, for the which you have cast me into many miseries and yourself into many cares.

For my part I do pardon you all, yea, I do wish and devoutly pray God that He will also pardon you.

For the rest I commend unto you Mary, our daughter, beseeching you to be a good father unto her, as I heretofore desired. I entreat you also, on behalf of my maids, to give them marriage-portions, which is not much, they being but three.

For all my other servants, I solicit a year's pay more than their due, lest they should be unprovided for.

Lastly, do I vow, that mine eyes desire you above all things.

Your

H.I.

Benjamin Franklin to Madame Brillon

[10 November 1779]

What a difference, my dear friend, between you and me! You find innumerable faults in me, whereas I see only one fault in you *(but perhaps it is the fault of my glasses)*. I mean this kind of avarice which leads you to seek a monopoly on all my affections, and not to allow me any for the agreeable ladies of your country. Do you imagine that it is impossible, for my affection *(or my tendermess)* to be divided without being diminished? You deceive yourself, and you forget the playful manner with which you stopped me. You renounce, and totally exclude all that might be of the flesh in our affection, allowing me only some kisses, civil and honest, such as you might grant your little cousins. What am I receiving that is so special as to prevent me from giving the same to others, without taking from what belongs to you? . . . The sweet sounds brought forth from the pianoforte by your clever hands can be enjoyed by twenty people simultaneously without diminishing at all the pleasure you so obligingly mean for me, and I could, with as little reason, demand from your affection that no other ears but mine be allowed to be charmed by those sweet sounds.

Henrik Ibsen to Emilie Bardach

[6 February 1890]

Long, very long, have I left your last, dear letter—*read and read again*—without an answer. Take today my heartfelt thanks for it, though given in very few words. Henceforth, til we see each other face to face, you will hear little from me, and very seldom. Believe me, it is better so. It is the only right thing. It is a matter of conscience with me to end our correspondence, or at least to limit it. You yourself should have as little to do with me as possible. With your young life you have other aims to follow, other tasks to fulfil. And I—*I have told you so already*—can never be content with a mere exchange of letters. For me it is only half the thing; it is a false situation. Not to give myself wholly and unreservedly makes me unhappy. It is my nature. I cannot change it. You are so delicately subtle, so instinctively penetrating, that you will easily see what I mean. When we are together again, I shall be able to explain it more fully. Till then, and always, you will be in my thoughts. You will be so even more when we no longer have to stop at this wearisome halfway house of correspondence. *A thousand greetings.*

The Jonathan Swift love letter text is typeset in Souvenir Gothic Light Italic, Medium, Medium Italic, Demi Italic typeface. Display is typeset in Fry's Baskerville with Parsons Italic.
The James Joyce love letter text is typeset in Bembo Roman, Italic, Bold, Bold Italic typeface. Display is typeset in Egyptienne Bold Condensed.
The Benjamin Franklin love letter text is typeset in Brighton Light with Light Italic typeface. Display is typeset in Dom Casual.
The Napoleon Bonaparte love letter text is typeset in Bembo Medium with Medium Italic typeface. Display is typeset in Souvenir Gothic Light.
The Catherine of Aragon love letter text is typeset in Brighton Medium with Bold typeface. Display is typeset in Parsons Roman with Bold.
The Henrik Ibsen love letter text is typeset in Bembo Black with Black Italic typeface. Display is typeset in Dom Casual Roman with Bold.

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Jonathan Swift to Vanessa (Esther Vanhomrigh)

I received your letter when some company was with me on Saturday night; and it put me in such confusion, that I could not tell what to do. I here send you the paper you left me. **This morning a woman who does business for me told me she heard I was in—with one—, naming you, and that the Archbishop did so; and master and I visited you, and twenty particulars, that little that you had abundance of wit, etc. I ever feared the tattle of this nasty town, and told you so: and that was the reason why I said to you long ago that I would see you seldom when you were in Ireland. And I must beg you to be easy if for some time I visit you seldomer, and not in so particular a manner. I will see you at the latter end of the week if possible. These are accidents in life that are necessary and must be submitted to; and tattle, by the help of discretion, will wear off.**

Monday morning, ten a clock.

[c. 1714]

We're also releasing four new weights of Bembo to fill out this popular family. According to Stanley Morison, Bembo was the model for Garamond and, as such, was the forerunner of most European type for two centuries. It gets its name from the first time it was used, in 1495 in Cardinal Bembo's *De Aetna*.

James Joyce to Nora Barnacle

60 Shelbourne Road
15 August 1904

My dear Nora,

It has just struck me. I came in at half past eleven. Since then I have been sitting in an easy chair like a fool. I could do nothing. I hear nothing but your voice. I am like a fool hearing you call me 'Dear.' I offended two men today by leaving them coolly. I wanted to hear your voice, not theirs.

When I am with you I leave aside my contemptuous, suspicious nature. I wish I felt your head on my shoulder. I think I will go to bed.

I have been a half-hour writing this thing. Will you write something to me? I hope you will. How am I to sign myself? I won't sign anything at all, because I don't know what to sign myself.

Napoleon Bonaparte to Joséphine de Beauharnais

Paris, December 1795

I wake filled with thoughts of you. Your portrait and the intoxicating evening which we spent yesterday have left my senses in turmoil. Sweet, incomparable Josephine, what a strange effect you have on my heart! *Are you angry? Do I see you looking sad? Are you worried?* . . My soul aches with sorrow, and there can be no rest for your lover; but is there still more in store for me when, yielding to the profound feelings which overwhelm me, I draw from your lips, from your heart a love which consumes me with fire? Ah! it was last night that I fully realised how false an image of you your portrait gives!

You are leaving at noon; I shall see you in three hours. Until then, mio dolce amor, a thousand kisses; but give me none in return, for they set my blood on fire.

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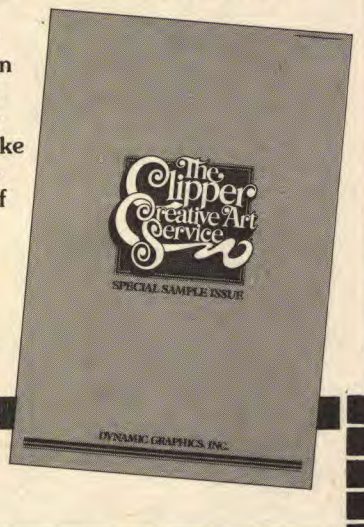

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and easy to print.
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can be printed in five point.

So?

It would become a dull world
if every job was suddenly converted to Else.
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will now become easy.
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If I want to try it can I get it now?

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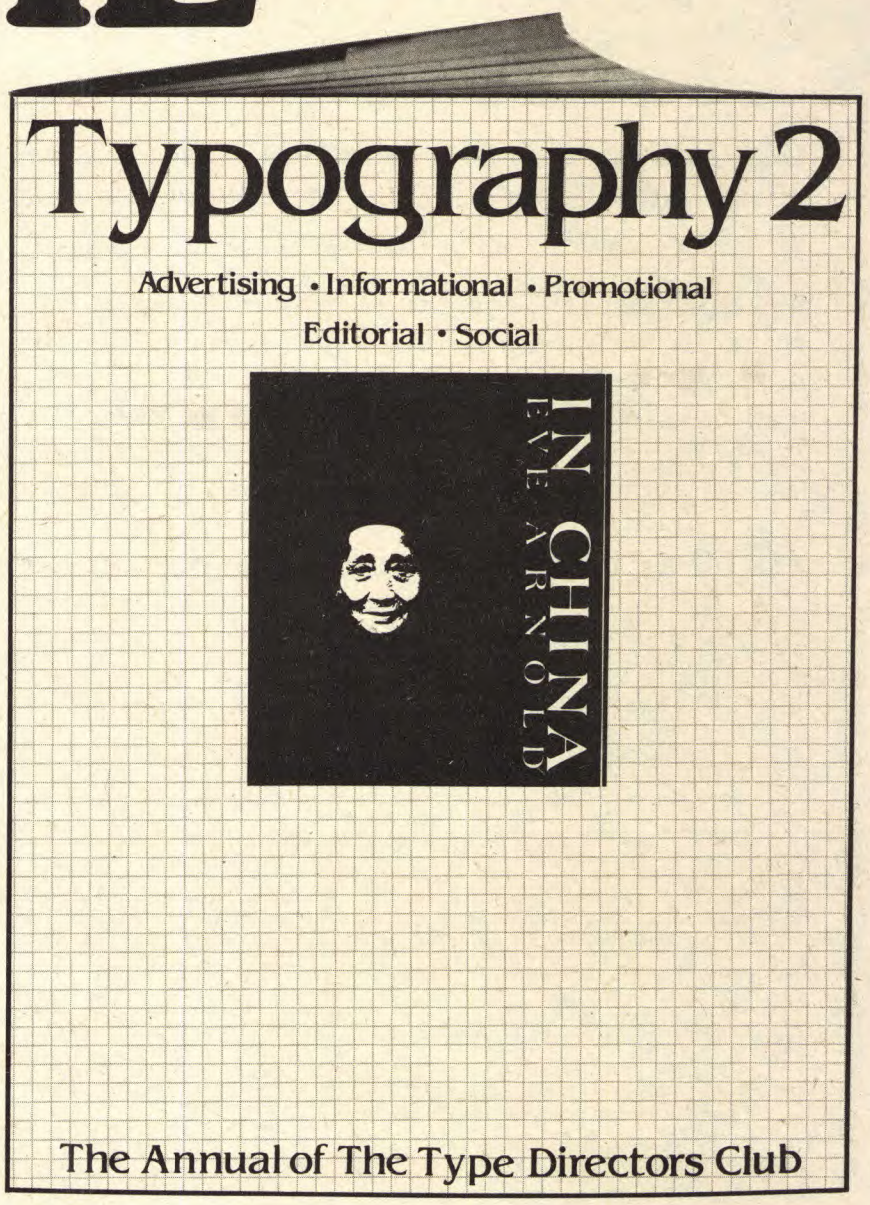

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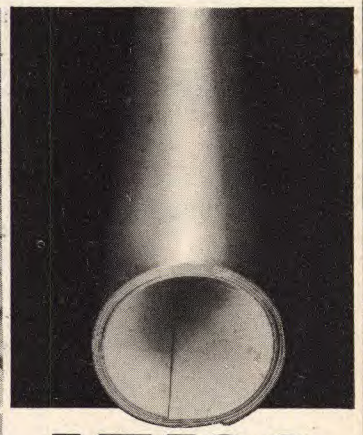

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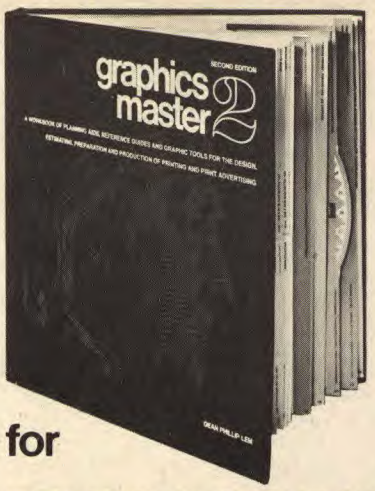

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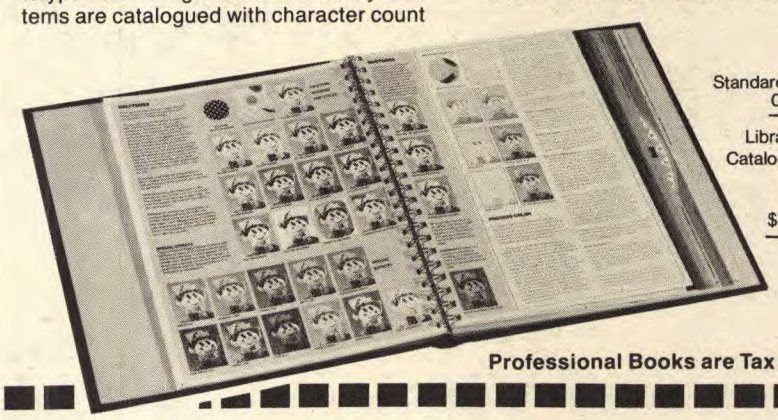

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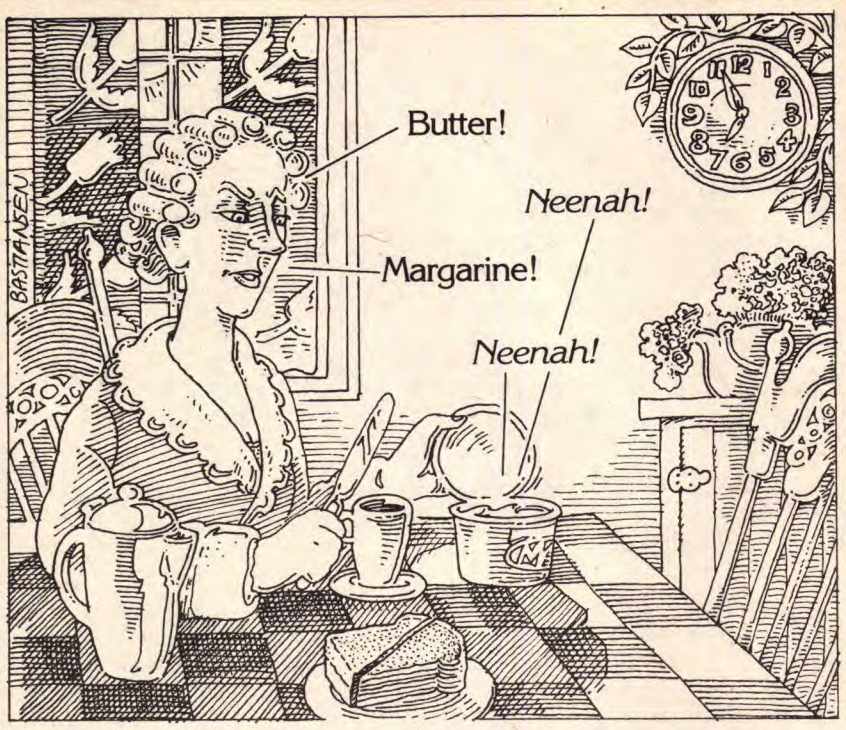

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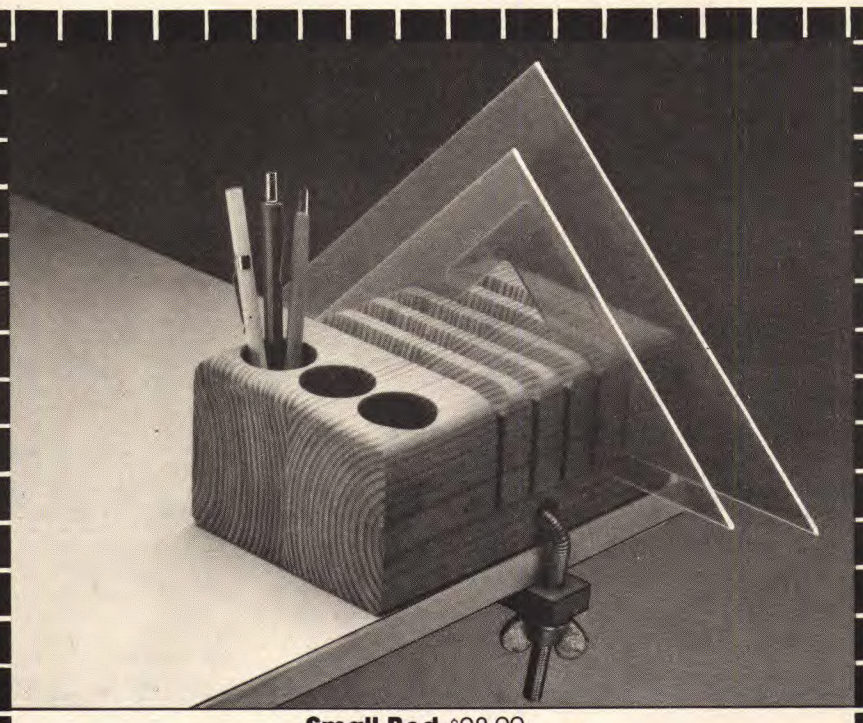

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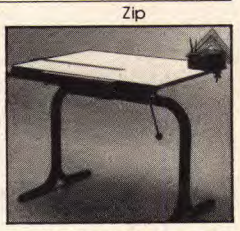

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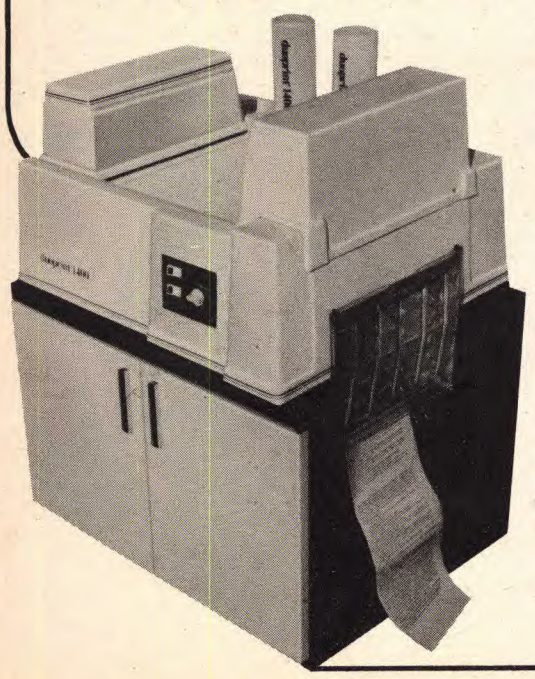

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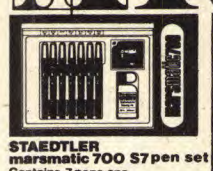

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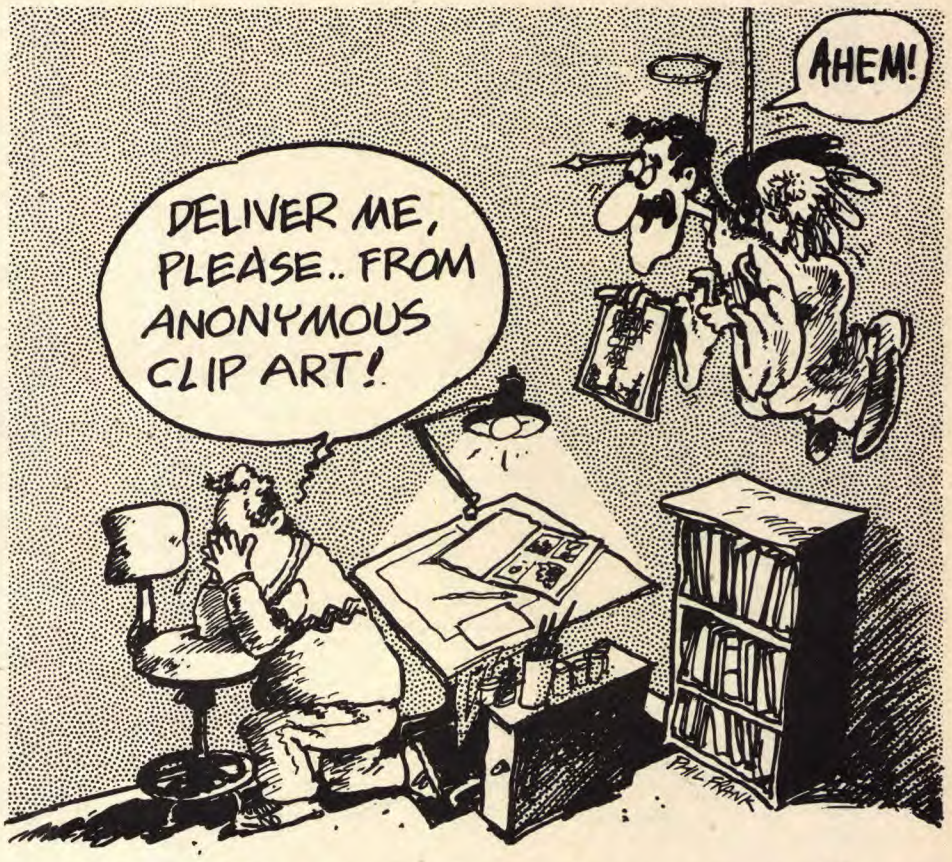

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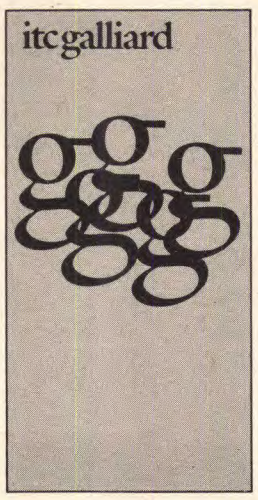

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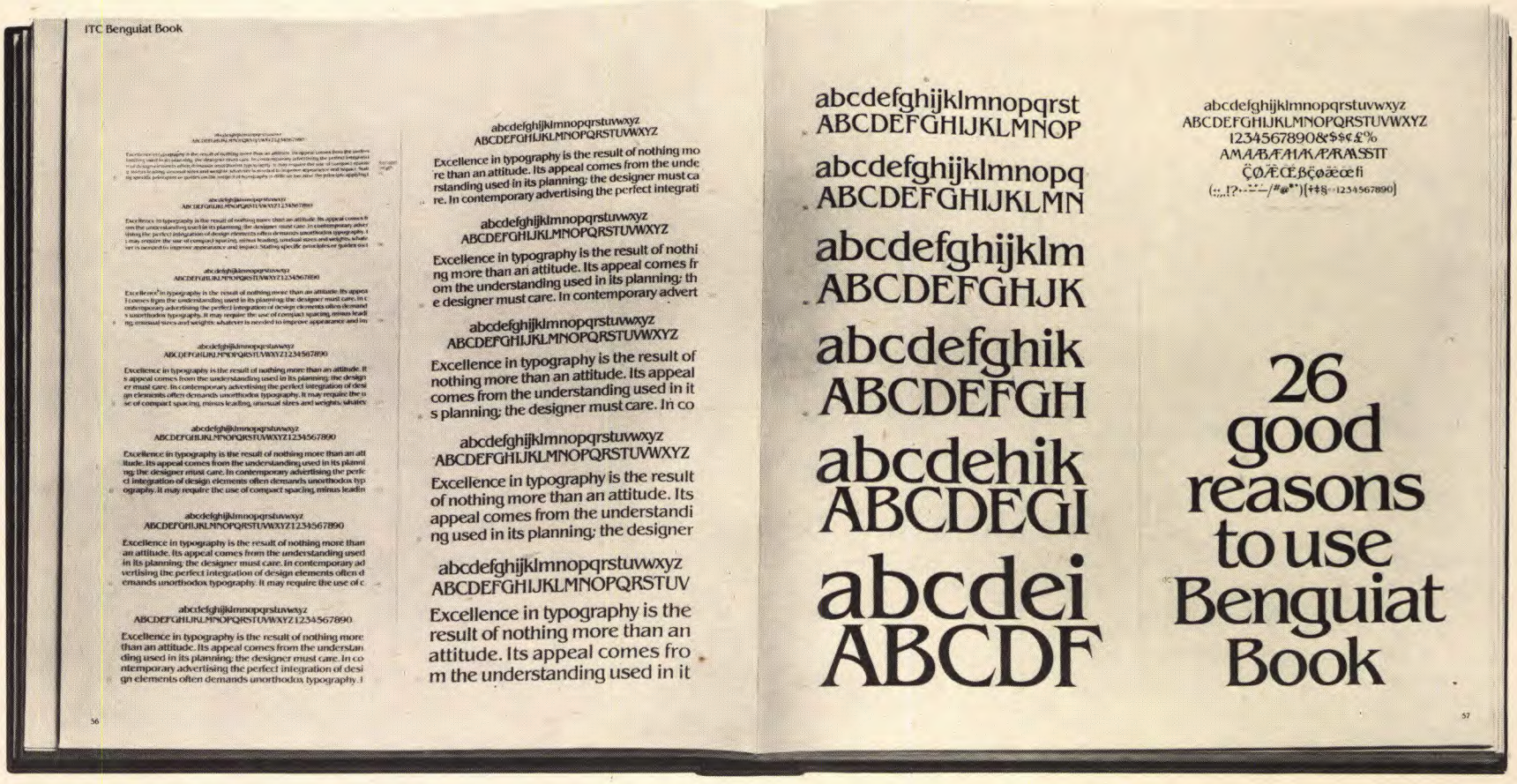

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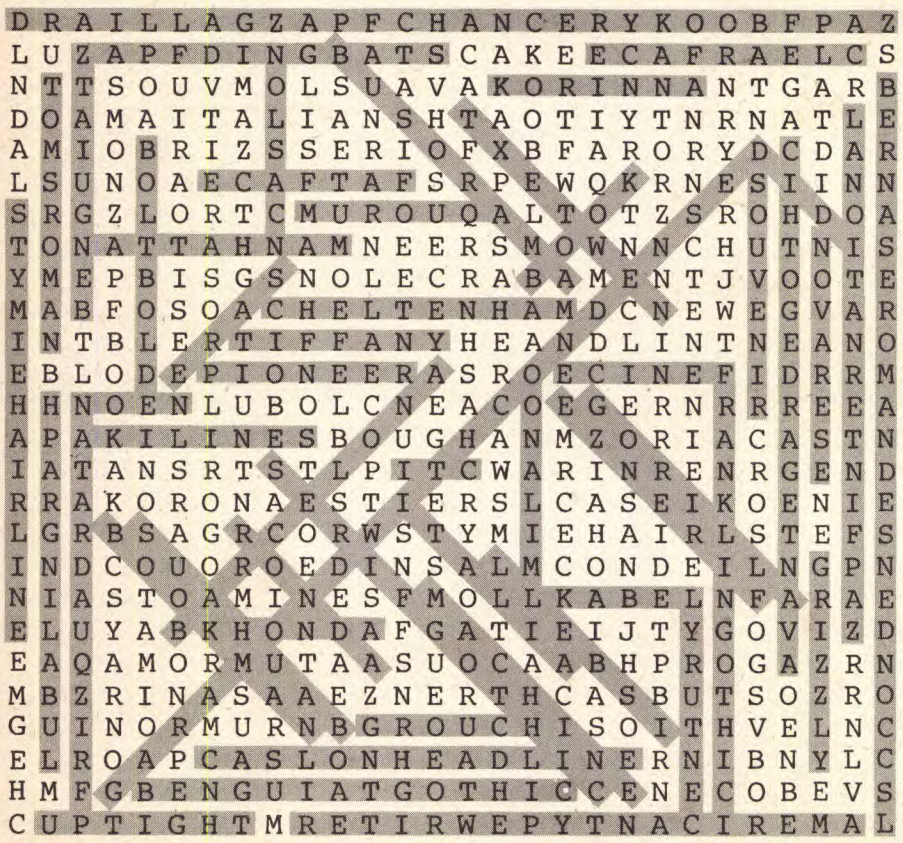

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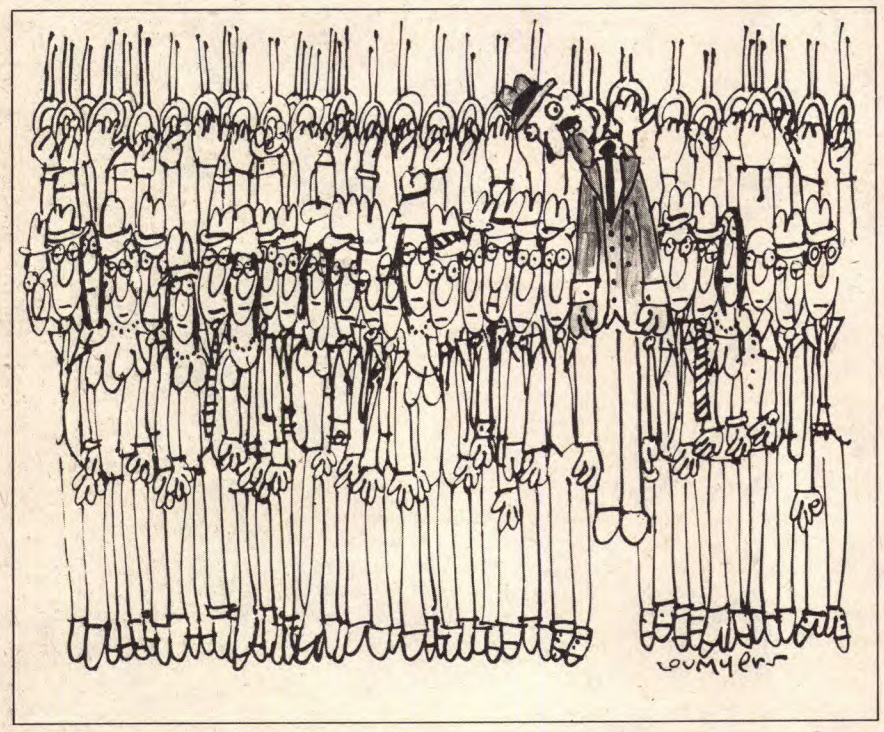

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